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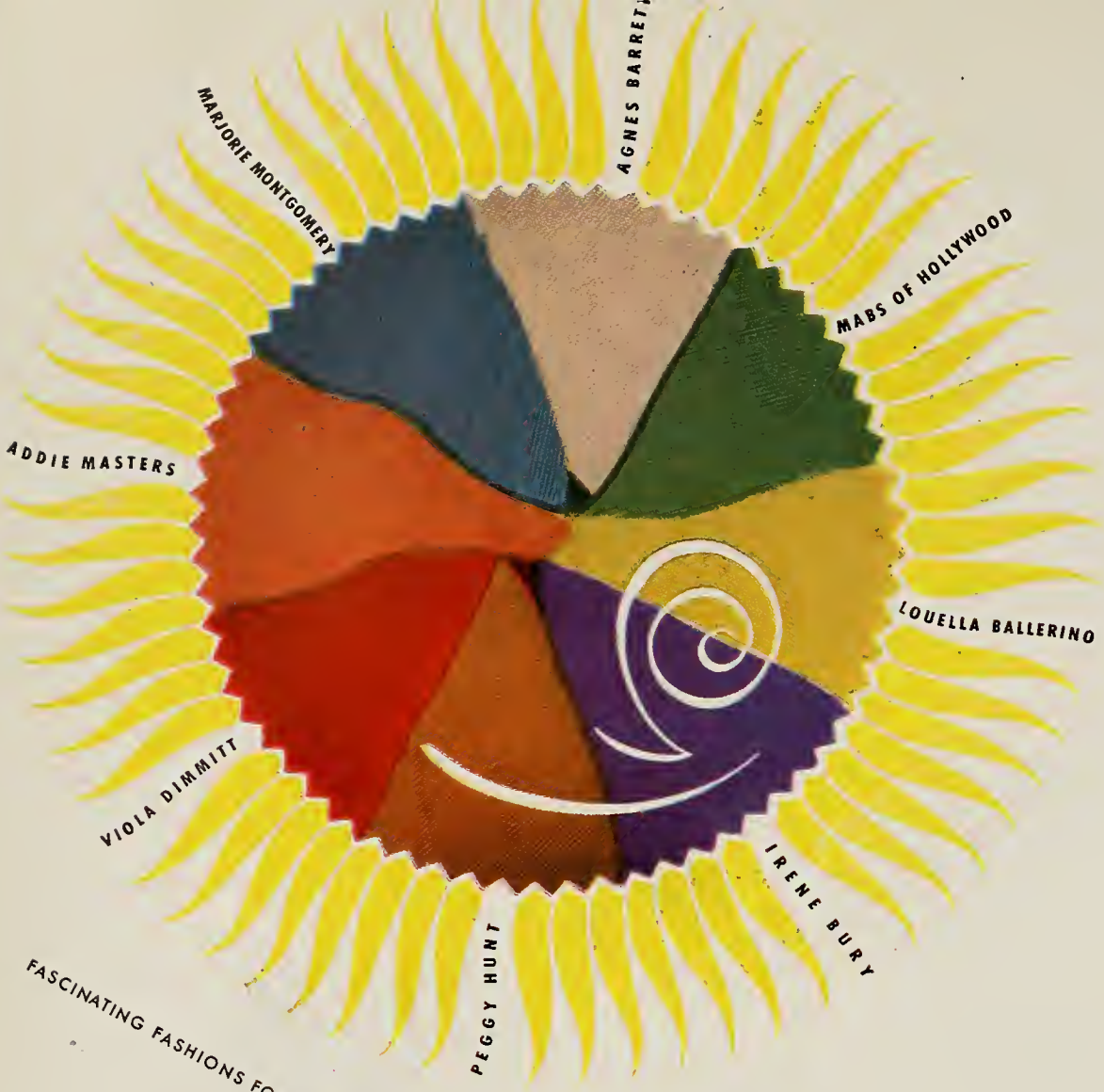
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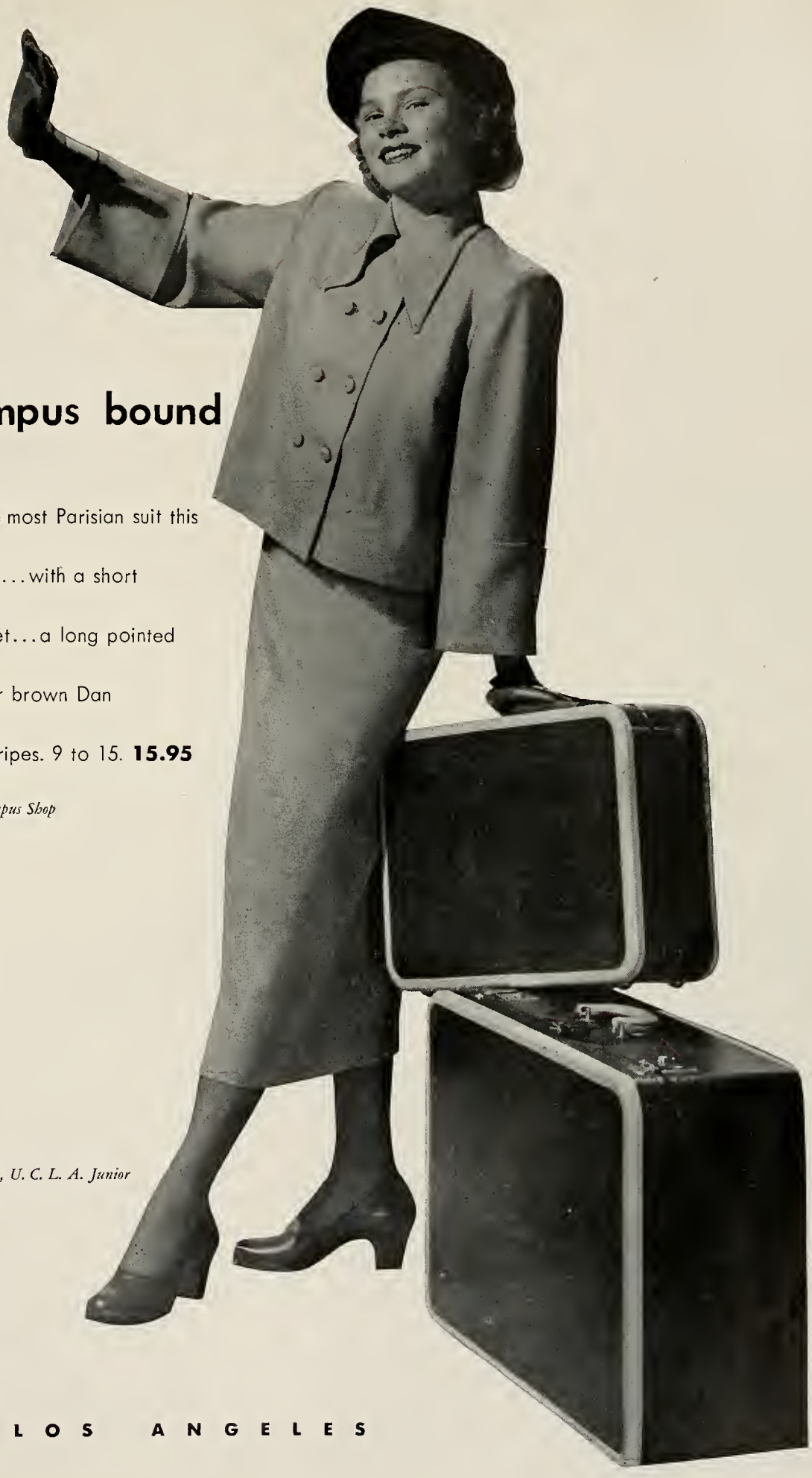


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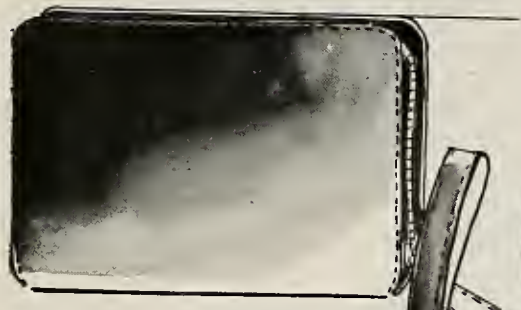
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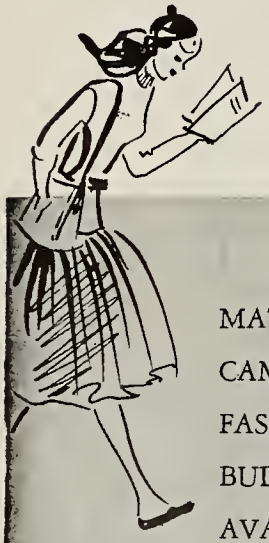
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IN EARLY CALIFORNIA

The Time: 1847 . . when the United States and Mexico were forcibly arguing over the possesssion of California.

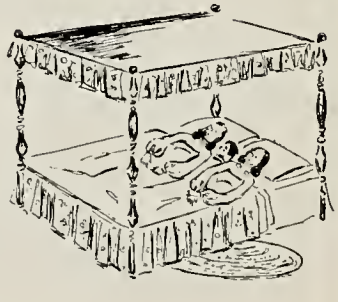
The Place: The town of Monterey, captured by the Americans, who were convinced that Mexican officers were being sheltered in the homes of the Californians who lived there.



ONE CHARMING lady, in order to allay the suspicion which surrounded her, invited all the American officers and many other guests to a fandango at her hacienda. Such open-hearted hospitality disarmed even the most suspicious of the American officers. They danced and flirted the party through, completely unaware that only a few yards away from them was a man they wanted . . snoozing peacefully, curled up in the huge adobe oven which stood near the cook house.

On another occasion the grapevine carried the news that Chavez, one of the Mexican leaders, was hidden in the community. After several futile attempts to corner Senor Chavez, the Americans were beginning to grow a bit hot under their collars. So, when a reliable report whispered that the elusive Chavez was in a particular house, the American commanding officer, under cover of night, surrounded the place, and with a couple of his officers unceremoniously entered the front door. While they were apologizing for their intrusion and explaining their errand, there was a quick scurrying in other parts of the house. But the ladies who received them were calm and cordial. They offered to do all they could to help find the "obnoxious Chavez;" and though of course they knew nothing of his whereabouts, they lighted candles and led the Americans through the whole house, lifting all the curtains and peeking in all the nooks and closets to prove that they told the truth. It began to seem very obvious that the officers were in the wrong.

Finally, the search led to a chamber where two beautiful young ladies lay in bed, like sleeping angels with their dark tresses floating over the pillows. The blushing officers tiptoed through a sketchy search of the room, then, in a flurry of confusion and apologies, departed. At that instant Senor Chavez gleefully appeared from his hiding place between the angelic looking young ladies who had jumped into bed for the purpose of concealing him.



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Artist David Hall re-creates the vivid scene and captures the pioneering spirit of a U. S. Cavalry outpost in this sketch for "Fort Apache," an Argosy-RKO Radio picture now being exhibited.

NEW FILM TECHNIQUE BOON TO ARTISTS

Hollywood's drive to slash film production costs has opened a creative vista to scores of noted California artists. It is the technique of envisioning, long before production, the scenes which will comprise each sequence of important new motion pictures. The new approach . . art work even before film work has begun . . is both an important artistic and economy measure.

Briefly, from the pages of a freshly completed script, the pre-production artist is charged with creating scenes on paper which will capture the spirit and personality of the motion picture. From that re-creation, sometimes in oils, sometimes in etchings, and frequently in fine charcoal work, the talented Hollywood director can readily map his approach to a picture. He can toss out unnecessary material, envision the positions of his personalities long before the cameras grind, and can effect valuable savings in distant location journeys. Vital, too, is the fact art research suggests excellent settings and unusual costumes.

One such artist, who recently contributed a portfolio of nearly 50 etchings to the Argosy-RKO Radio production of "Fort Apache," is David Hall.

A 42-year-old native of Ireland by birth and California by adoption, Hall is a master of capturing in any artistic media the spirit of a projected film. His paintings and etchings for the historical drama, "Fort Apache," are re-created almost to the letter in scenes which take place in the picture, which co-stars John Wayne, Henry Fonda, Shirley Temple and Pedro Armendariz. It was filmed in the rocky southland settings near Chatsworth, California, and at Monument Valley, Utah, and for his visual background, Hall traveled to the two location sites. He studied period costumes of America's frontier days and read histories of United States Army relations with the Indian frontier chief, Cochise. As it happened on "Fort Apache," the completed film was "in the can" before Hall began work from the script. But the scenes he depicted so graphically, with only slight changes can be incorporated into another film of frontier life.

He did a thorough series on an outdoor action film called "Mr. Joseph Young of Africa," also for Argosy, and is at work on two more portfolios for films scheduled for early release.

"Fort Apache," produced by John Ford and Merian C. Cooper and directed by Mr. Ford, has been called the finest screen tribute yet accorded America's famed frontier cavalry.

And in the Hall work for that picture . . the sweep and scope of border life, the intimate detail of living in a remote U. S. outpost, the constant fear of the Army wife for her frghting husband . . is reflected much of the spirit which has won Ford high accolade.



Buffums'

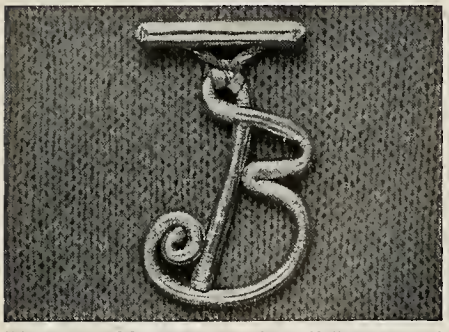
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PALO ALTO, CALIFORNIA

What's In A Name?

THE INDIANS AND THE SPANISH LED ALL OTHERS
IN LABELING THE WONDERS OF COLORFUL CALIFORNIA

California, with a rich historical background reaching back to the times of the Spanish conquistadores, has a map sprinkled with fascinating names . . names that present a kaleidoscopic tableau of its eventful and glamorous past. San Francisco, Santa Barbara, Monterey, Calaveras, Yosemite, the Golden Gate, Death Valley, Shasta, Siskiyou, Mono, Mohave, Coronado . . these are a few of the stars scintillating in California's sky of names, and quite as picturesque as her scenic panorama of majestic mountains, great deserts, lovely valleys and parks.

Many of them are obviously souvenirs of the Spanish days. Sacramento, the capital city, is the Spanish word for "sacrament". It takes but little imagination to discern behind the name the old padres and their missions. Named for old missions are San Francisco, Santa Barbara, Santa Clara and San Bernardino. So is San Luis Obispo, which in English means "Saint Louis, bishop". San Jose bears the name of the patron saint of Mexico, and San Diego, Spain.

Los Angeles originally was "The City of Our Lady the Queen of the Angels," so named by General Portola. The General led a group of Spanish musketmen and Franciscan fathers up the coast and chose the site as a good one for a city. His judgment was excellent, but the name he gave it was too unwieldy for daily use, and it has been abbreviated to Los Angeles, "the angels".

San Joaquin in Spanish signifies "whom Jehovah has appointed," and Monterey is named for the Count of Monterey, onetime viceroy of Mexico. It translates into "mountain of the king". Mono, name of a lake and a county, is the Spanish word for "monkey". Coronado bears the name of a famous conquistadore, Francisco de Coronado; Calaveras, the Spanish word for "skull," was so called on account of the great number of skulls in the vicinity, supposed to be from an old Indian battle; and Santa Monica was a Spanish saint.

DEAR OLD AUNT JANE

Palo means "timber" in the language of the conquistadores, hence Palo Alto, "high timber", and Paso Robles becomes "the pass of the oak trees" when anglicized. Those who cross the border into Old Mexico and go to Tia Juana have an excellent reason, for they are paying a visit to "Aunt Jane".

Though the tongue of Cortez and Coronado seems to have corralled a lion's share of California place names, the Indian tribes whose home it was at an even earlier date have contributed many, some of the state's most famous among them. Yosemite Park commemorates the name of one tribe, "uzumaiti" in the dialect of the red man, being their word for the grizzly bear.

Shasta, Mohave, Tuolumne, and Ukiah . . a mountain, a desert, a river, and a town . . each carries the name of a tribe. Ukiah is a corruption of "yokaia," the meaning being given by one source as "lower valley," and by another as "strangers". Tuolumne, a very familiar region to anyone who has read John Muir's books, stems from the word "talmalamne," "group of wigwams," while Mohave came to its present form in a fortunate abbreviation of the phrase "hamunkh-habi," signifying "three hills".

Tahoe meant to the Indian "big water," certainly an appropriate term for this large and lovely lake. Mark Twain's description of it in *Roughing It* is an American classic. Pasadena, scene of the celebrated Tournament of Roses and the Rose Bowl football game each New Year's Day, comes from an Indian word which, very aptly, means "crown of the valley".

THE ROMAN TOUCH

Pomona honors the Roman goddess of fruit; and Anaheim is named for the first white child born in the settlement, Anna Fischer . . "Anna" plus "heim," the German word for home. The Muir Woods enshrine in sublime forest hall of fame the name of John Muir, the naturalist-writer who loved the California mountains so deeply, while San Francisco's magnificent bay looked like the Golden Gate to Jessie Benton Fremont, who saw it when the setting sun shone with telling effect on the water and nearby cliffs and hills.

Most interesting of all perhaps, is the name California itself, which apparently is also a memento from the Spaniards. Cortez discovered the region in 1535 and named it California. Twenty-five years earlier, however, the name appeared with exactly the same spelling in a book titled "Las Sergas de Esplandian", and written by Garcia de Montalvo. The passage from Montalvo's romance follows: "Know that, on the right hand of the Indies, there is an island called California, very near to the Terrestrial Paradise, which was peopled with black women without any men among them, because they were accustomed to live after the fashion of Amazons." It is possible that the early Spanish explorers, having read the book, believed they had arrived at the "island called California."

Some authorities believe that it stems from the Spanish word "califa," which in turn descends from the Arabic "khalifah," and means "successor." Still others suggest the name may have come from the Indian words "kali forno," a phrase used by the Baja California aborigines to mean their "native land."

Whichever . . it's a wonderful place to live!



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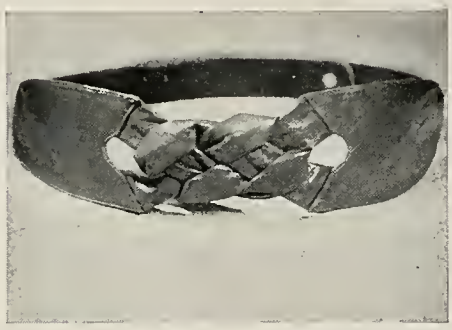
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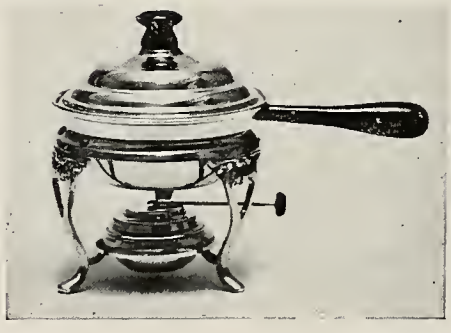
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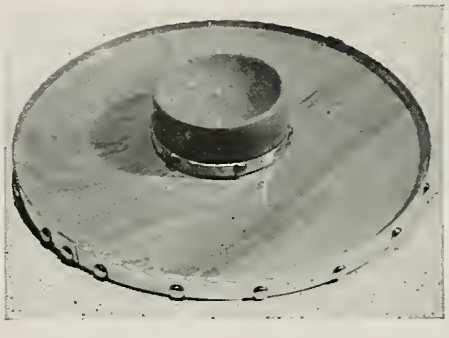
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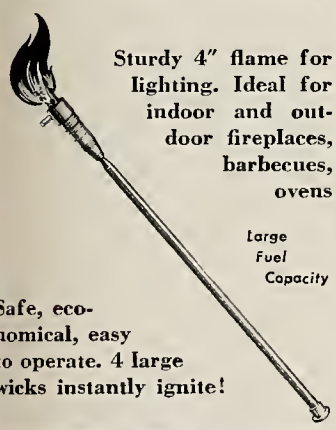
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ZINNIAS BLOOM—In El Monte, near Los Angeles, zinnias bloom by the hundreds of acres.

DRAMA FESTIVAL—Favorite Plays of the Gold Rush Days at the Pasadena Community Playhouse until August 24. Evenings, except Monday. Saturday matinees. 76c to $2.

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SYMPHONIES UNDER THE STARS —At Hollywood Bowl until September 4 with stars of movies, radio and the music world.

HORSE RACING—At Del Mar, "where the turf meets the surf," near San Diego. Daily at 1 p.m., except Sunday and Monday.

FLOWER SHOW—In Long Beach August 3-11 in Municipal Auditorium.

SAN LUIS REY FIESTA — Days of San Luis Rey August 6-8 at Oceanside, near 150-year-old Mission San Luis Rey. Fiesta and western celebration.

FIESTA RANCHERA—August 14-15 in Santa Paula, with dancing, parade and rodeo.

PORTOLA CELEBRATION — August 19-21 in Santa Barbara to replace the annual fiesta. Celebration honors the trek of Don Gaspar de Portola from San Diego to Monterey in 1769, which is re-created this year by a band of noted horsemen.

FIESTA DE LA LUNA—August 19-21 in Chula Vista. Three-day program includes parade, beauty contest.

PEACH FESTIVAL—In Yucaipa Valley August 20-22. Peaches, plums and cherries are exhibited with prize-winning poultry and livestock. Horse show, square dances, carnival and peach-picking contests.

RAMONA FESTIVAL — At Ramona August 21-22 in the heart of San Diego County's back country. Barbecue, parades, games and dancing.

FIESTA DE LAS FLORES—August 21-23 at La Mesa, near San Diego, with exhibits of floral displays.

FAIR—Third Annual San Fernando Valley Fair and Horse Show, August 27-29, at Roger Jessup Park near San Fernando. $20,000 in prizes.

SPORTS JUBILEE—At National City August 28 to include parade, horse show, aquatic contests and decathlon of sports.

FOOTBALL — Night of August 18 in Rose Bowl, with Los Angeles Dons vs. San Francisco Forty-Niners.

PAGEANT—"In Old San Gabriel" August 20-September 8 at San Gabriel.

STARLIGHT OPERA—At Ford Bowl, Balboa Park, San Diego, presented by San Diego Civic Light Opera Association. 8:15 p.m. 50c to $2.50.

DAHLIA SHOW—August 7-8 in San Diego, 3975 Utah Street. Free.

FOR HOLLYWOOD PREMIERE'S COORDINATES

Hollywood Premiere's bright coordinates, pictured on page 37, are available at the following stores:

ALABAMA: Thelma's, Mobile; Wood & Durham, Ft. Payne; Judy's, Chickasaw; The Smart Shop, Tuscaloosa.

ARIZONA: Goldring's, Phoenix.

ARKANSAS: La Vogue, Eldorado.

CALIFORNIA: Leidy's Casual Shop, Alameda; Rankin Kreatz, Auburn; Martha Dean and Young America, Beverly Hills; Vaughan's, Bokersfield; Marion & Toni's Shop, Buena Park; Townley's, Burbank; Bellflower Sport Shop, Bellflower; Lorroine's, Big Bear; Suzonne's, Bokersfield; Dorothy Style Shop, Cavina; Town & Country, Claremont; Polly Apparel, Casto Meso; People's Dept. Store, Downey; The Vogue, Escondida; Miss & Matron Shop, El Monte; Village Vonity, Fairoaks; Kingsbury's, Fullerton; Bon Allure, Gross Valley; The Fashion Shop, Glendole; Ratcliffe's, Hanford; Cinderello Shop, Holtville; Foshion Center, Livermore; Bobby Sportswear, The Sport Bar, Elizobeth's Style Shop, Baldwin Style Shop, Long Beach; Gude's, Bullock's, Rosemary Shap, Peggy's Hosiery Shoppe, Jekyll's, Los Angeles; Iller's, Inc., La Jolla; Town 'n' Surf, Laguna Beach; Van Dusen Dept. Store, Lo Verne; Amber Style Shop, Lynwood; Duncon & Scheid, Madera; Pat Grahom, Merced; Scanlon's, Montrase; Madern Eve Shop, Martinez; Maywood Style Shop, Maywood; Jone Davis, North Hollywood; Parker's Dress Shap and Van Dyk, Ookland; The Charlotte Shop, Oxnard; Alma Mae Smart Shoppe, Oildale; Rue's, Pasadeno; Lau's Style Shoppe, Rasemead; H. C. Henshey Co., Santa Monico; Petersen's Dress Shap, South Gate; Stockton Dry Gaads Co., Stocktan; The California Woman and Sportbor, Son Diego; Hale Bros., Socromento; Conner's Blouse Shop, Willoh's, Peggy Shoppe, San Francisco; Hattie Bowers, San Leandro; Modern Eve, San Rafael; Dovenot's, San Bernardino; Mottingly's, Santo Ano; Lois Edwards, Tulare; Bobbie's, Temple City; Caretta's, Tracy; Peggy Jeonne's, Uplond.

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OHIO: Robert's, Columbus.

OKLAHOMA: Field's, Inc., Tulsa.

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SOUTH CAROLINA: The Dress Shop, Columbia; McHugh's, Greer.

TENNESSEE: Cross Fashion, Chattanooga.

TEXAS: Buttrey's, Inc., Austin; White House, Beaumont; W. C. Stripling Co., Ft. Worth; Craig's, Houston; The Vogue, Lubbock; Bone's, McCamey; The Madel Shop, Odesso; Farris Dress Shop, Palestine; The Style Shop, Plainview.

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California In Books

by hazel allen pulling

PRACTICAL PSYCHIATRY EXPLAINED

Understand yourself is the keynote of *You and Psychiatry* (Viking, 175 p. $2.50) written by the noted psychiatrist William C. Menninger in editorial collaboration with the author of the popular *Ferdinand the Bull*, Munro Leaf. Scientific and reliable, this explanation of the inner compulsions of man has all the worth of the authentic treatise with none of its usual formidable qualities. Here in graphic style, simple, clear and direct, is the explanation of why we act as we do, what drives us on, keeps us balanced, helps us meet and cope with reality. Urges and desires from childhood to old age are placed in their normal setting with much debunking of long established but erroneous beliefs. Practical advice on how to get along with others, how to rear your children, how to make personal adjustments, and many other subjects is given with factual information on when psychiatric help is needed and where it should be sought.

INNER AMERICA

America and Americans viewed through the eyes of California's Henry Miller is the subject of *The Air Conditioned Nightmare* (New Directions, 292 p. $3.00). In it a collection of stories and essays combines to create a travelogue of the author's cross-country search for "inner America." Lately come from ten years spent in art centers of Europe, and an artist by nature, sensitive and perceptive, Henry Miller throws into relief many facets of American life that escape the casual and habitual observer. From sophisticate to simple folk, from skyscraper to slum home, he exposes both the zenith and the nadir of American life. Implicit in his critique is an irritation with our native hesitancy to accept and applaud the new in life. Vitality of style and freshness in point-of-view make this portrayal of the American way of life and thought interesting and provoking.

INDIAN HISTORY

Westerners' perennial interest in their own history will find a new outlet in Stanley Vestal's *Warpath and Council Fire* (Random House, 1948, 338 p. $3.50). It is an account of "the plains Indians' struggle for survival in war and diplomacy" that is, furthermore, a study of the basic factors that underlie the stress and strain of relations between nations. The story of aggrandisement, personal and public greed, lack of understanding, the cruelty of man unto man, and how they once resulted in forty years of war and resulting chaos, has manifold implications for today's seekers for world amity and unity.

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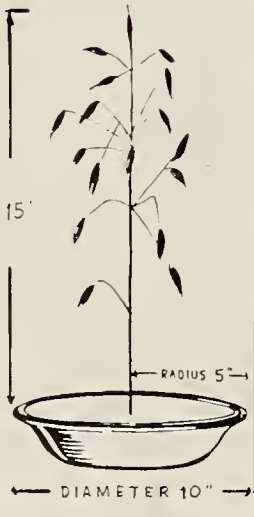


Sowing Your Wild Oats

BY MARGO OSHERENKO

Here is a recipe for a year-round harvest bouquet that will reward your patience and last all winter. It is adaptable and decorative for almost any part of your home . . living room, library, patio, porch . . office, or school room. It is so simple that anyone can arrange it. And it is especially lovely against dark wood panelling or a colored wall surface . . highlighted with a lamp. Or it is charming in front of a window where the light filters through it or where the sunlight throws shadows of it upon a wall or table.

Ingredients: One perfectly round flat bowl or container, two or three inches deep . . a pottery casserole (as illustrated); a wooden chopping bowl; a copper, brass or bronze container, or any round shallow bowl. Damp sand . . not too wet, not dry . . packed firmly into the container. Fill it full.
333 wild oats . . or wheat or barley or rye or any one kind of grass or weed that is available. How's your nearest empty lot? A full well-rounded bouquet will take from 300 to 1000 wild oats. Don't cheat and your patience will be well rewarded.



Proportion: Two to three. Length of wild oats equals three times the radius of the container. (If the container is ten inches wide the grasses should be fifteen inches long.)

Width of Container	6	8	10	12	20	40 inches
Length of Wild Oats	9	12	15	18	30	60 inches

Cut all 333 of the wild oats exactly the same length.

Arrangement: Start in the middle of the container and stick the wild oats into the wet sand just as close together as they can possibly be. Work toward the outside edge. When you finish the arrangement should be perfectly round and so full that you can't see the sand.


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CAN THEY REALLY MAKE A LADY OUT OF JAZZ?

Every once in a while, somebody comes along who is determined to make a lady out of jazz, usually via a concert in Carnegie Hall and numerous press interviews calling attention to the hussy as representative of true American folk music. And there are of course the several contemporary composers using jazz idiom in serious symphonic works.

Now to the ranks of Gershwin and Whiteman, the Duke and Eddie Condon, we have a newcomer who takes himself and his music so insistently seriously that it may be time to pause and consider. Stan Kenton is his name, he had his Carnegie Hall show this winter and a Hollywood Bowl concert this summer; further, in a new Capitol album called "a presentation of progressive jazz," he expounds his musical theories in somewhat stately terms, claiming that "jazz must grow beyond the rigid disciplining of dance music."

What he and his composer-arranger Pete Ruggolo have done is to exchange a "rigid" limitation of dance-beat for much more stringent musical requirements. Their apparent intention is to utilize jazz instrumentation and mannerisms to evoke emotions beyond the usual range of dance music. Actually, all the stock moods . . . melancholy, rhythmic hysteria akin to eroticism, nostalgia and gaiety . . . exploited through the years by every master from Bix to Benny are the plowland of the "new" Kenton school.

The best of the album (notably "Lament," "Fugue for Rhythm" and "Elegy for Alto") is interesting if not heavyweight modern music. The worst of it ("Monotony" and "This Is My Theme") offers extremely self-conscious stridency. Some listeners may even go along with my teen-age critic friend who says scornfully: "Aw, he doesn't do a thing that Billy Butterfield didn't do six months ago."

But you can't dismiss the possibility that jazz may after all be a lady . . . an important contribution to American culture.

We may be on safer ground if we pass along to unquestioned cultural works of recent waxing:

NEW SERIOUS RECORDINGS

Brahms' Sonata No. 2 for cello and piano, sensitively and nobly played by Piatigorsky and Ralph Berkowitz. This is fine, grand music and the album rates a nod for mechanical excellence as well. Columbia.

Bach's Brandenburg Concerto No. 6, recorded by Koussevitzky and the Boston Symphony, is the best job Koussevitzky has done on the Brandenburg concertos. It is spirited and elegant, if not virile, as he interprets it, and, of course impeccable technically. Victor.

POPULAR RECORDS

Peggy Lee says "Baby, Don't Be Mad At Me," and how could anybody resent Peg? This is in her best coaxing vein. She pairs it with the spritely "Caramba, It's The Samba," a fair-to-middling novelty with good backing by Dave Barbour and the Brazilians. Capitol.

Johnny Moore's Three Blazers keep coming right along as an outstanding small combo. Their latest: "You Better Change Your Way of Lovin'," rowdy in a nice way; and "Friendless Blues," a smooth atmospheric blending. Exclusive.

Ella Mae Morse, minus Freddy Slack, proves she still has the old bounce in "Bombo B. Bailey," a pretty funny novelty, and "A Little Further Down The Road a Piece," from her big smash of almost the same name. Capitol.

Mabel Scott gets some solid backing for her rather stereotyped variety of singing on "Elevator Boogie" and "Don't Cry Baby." This isn't to say she isn't hep or lacking in personality, but she seems to belong to a rather large club these days. Exclusive.

Gordon McRae registers a sockful of personality on "Steppin' Out With My Baby," a gay carol; and sounds fairly swoony on "Evelyn," even though it's not a sensational ballad. Capitol.

We'll bet Johnny Mercer gets somebody mad at him with his somewhat irreverent version of "The First Baseball Game." He and the Pied Pipers combine in typical but very likable manner on "Sweetie Pie." Capitol.

The Dinning Sisters come up with a gooder in "The Last Thing I Want Is Your Pity," a Gay 90's type novelty; and the rollicking "Bride and Groom Polka." Their extra-close harmony is a pleasure. Capitol.

Herb Jeffreys revives "I Found A Million Dollar Baby" in his usual smooth and resonant fashion; and intones "Estrellita" to less good effect. Nice background by a trombone choir. Exclusive.

Frances Wayne is terrific, we keep saying. She puts heart and authentic blues mood into "You Don't Know What Love Is" and "It Might As Well Rain." Exclusive.

King Cole Trio, good as always, present "It's The Sentimental Thing To Do" in a hushed but effective style; and the sage "Put 'em In A Box, Tie 'em With a Ribbon." Capitol.



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The Fair
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Lilli Ann of san francisco



HURRELL PHOTO—JOHN FREDERICS HAT

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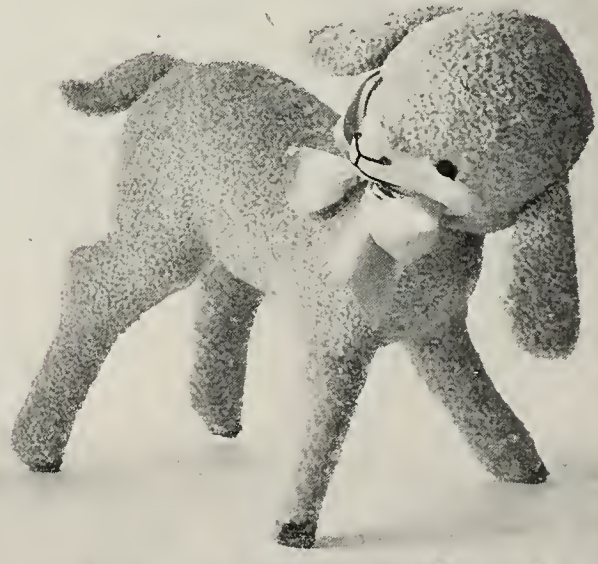
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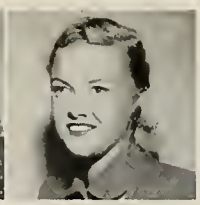
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USC



Sanny Merrill
Independent
UCLA



Eleanor Pastore
Delta Gamma
USC



Barbara Jeffries
Pi Beta Phi
UCLA

MEET OUR COLLEGE PANEL

The Californian's 1948 College Fashion Panel knows what college women prefer. Selected from UCLA and USC, these co-eds are outstanding in their interest in fashion as a career. We asked them what they liked and why, after a tour of California designing rooms and workshops and a peek at the new fall collections. On the following pages our college girls model clothes they feel are important for campus life . . . and for you!

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE" VOL. VI NO. 1 . . AUGUST 1948



CORRECT for college! You'll double-check this gay plaid fleece jacket with back pleat and belt. By Koret of California. Sizes 10-16, about $17.95 at Bullock's, Los Angeles; Carson's, Chicago; The Hecht Co., Washington, D. C. Hat by Weyman Bros.

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THE TROJAN

Tommy Trojan, statue, and George Tirebiter, airedale mascot, tirelessly uphold the fame of the University of Southern California in the heart of metropolitan Los Angeles. Founded in 1880, this privately endowed school currently numbers 16,000. Men of Troy are valiant warriors; have emerged victorious in eight of ten Rose Bowl football games. 28th Street, fashionable Sorority Row, houses daughters of many illustrious citizens of the West.



USC



JAMES DUBOIS



Campus-wonderful . . *opposite page, left,* Saba of California's corduroy three-piecer, skirt, vest and blouse, sizes 9 to 15. Junior Miss of California corduroy wardrobe wonders; jacket, about $13; skirt, about $8; pedal pushers, about $6, with quilted yoke blouse, about $8. Sizes 9-15. *This page,* above, Madalyn Miller's rayon plaid that looks and feels like wool. It's washable! Sizes 9-17, 10-18, about $30. *Right,* Marjorie Montgomery's gabardine suit with sailor collar, 9-15, 10-18, about $24.



"Hail to the hills of Westwood" where 15,000 students attend the University of California at Los Angeles . . . in a beautiful residential tract on the road to the sea. Truly democratic, some Bruins are million-heirs, thousands are self-supporting. Tuition is negligible, scholarship high. Tracing its history to 1880, UCLA currently is in the midst of a great academic expansion. And Hilgard Avenue's luxurious Sorority Row sets the fashion pace.



PARKER-REED



UCLA



Royce Hall, scene of Campus Theatre productions launching many a career, is favorite meeting spot. *Left,* rayon gabardine jumper dress by Lanz of California, 9 to 17, about $22. *Top right,* belt interest on gabardine raincoat by Viola Dimmitt, 8 to 18, about $50, at Wm. H. Block, Indianapolis. *Below,* gold buttons on gunmetal Dan River Dantone striped cotton, Alice of California, 10 to 18, about $13, at May Company, Los Angeles.





EARL SCOTT

class time

And these fashions are in a "class" by themselves . . *opposite page,* Sonny chats with Dick Taylor while he admires her Lynn Lester rayon gabardine classic. Sizes 10 to 18, about $25. *Above, left,* Beverly shows off, but you won't have to . . you'll attract all the attention in this Barney Max three-piece outfit. Botany gabardine coat, about $60. Celanese crepe classic blouse, about $9. Hoffman Woolen skirt, about $15. Sizes 10 to 20. *Right,* Betty Jo chooses Hollywood Premiere's rayon gabardine suit, sizes 10 to 18, about $25. Stores listed on page 70.



EARL SCOTT

Koret of California conducts a whole class of campus sportsters destined to rate straight A with you. Down in front, smarty pants with slit-back girdlwaist, sizes 10 to 18, about $7, in-or-out shirt about $8, both of Dundee suiting. Right, button-box skirt, sizes 10 to 18, about $6; town and country jacket of red or green and white Plymouth plaid, sizes 10 to 18, about $15. Back, fleece mackinaw, about $18; trim slacks with slit-back girdlwaist, sizes 10 to 20, about $7. Wondrous California colors. Buy separately or as shown, at Bullock's, Los Angeles; Carson's, Chicago; The Hecht Co., Washington, D. C.

See page 70 for additional stores.

campus coordinates

Pick a partner . . . for daytime, class or playtime, Hollywood Premiere's bright coordinates were picked for honors by our college panel. Striped 100% wool jersey blouse, under $11, teams up with flared skirt or slim skirt or slacks of fine British herringbone menswear gray, each about $11. *Seated,* skirt and vest combination in gray, under $18. The Deering-Milliken wool covert topper comes in red, green or blue, under $30, and the matching vest is about $11. All in sizes 10 to 18 (slacks to 20) at Bullock's, Los Angeles; Craig's, Houston; Chas. A. Steven's, Chicago; Wm. H. Block, Indianapolis. See page 70 for additional stores.

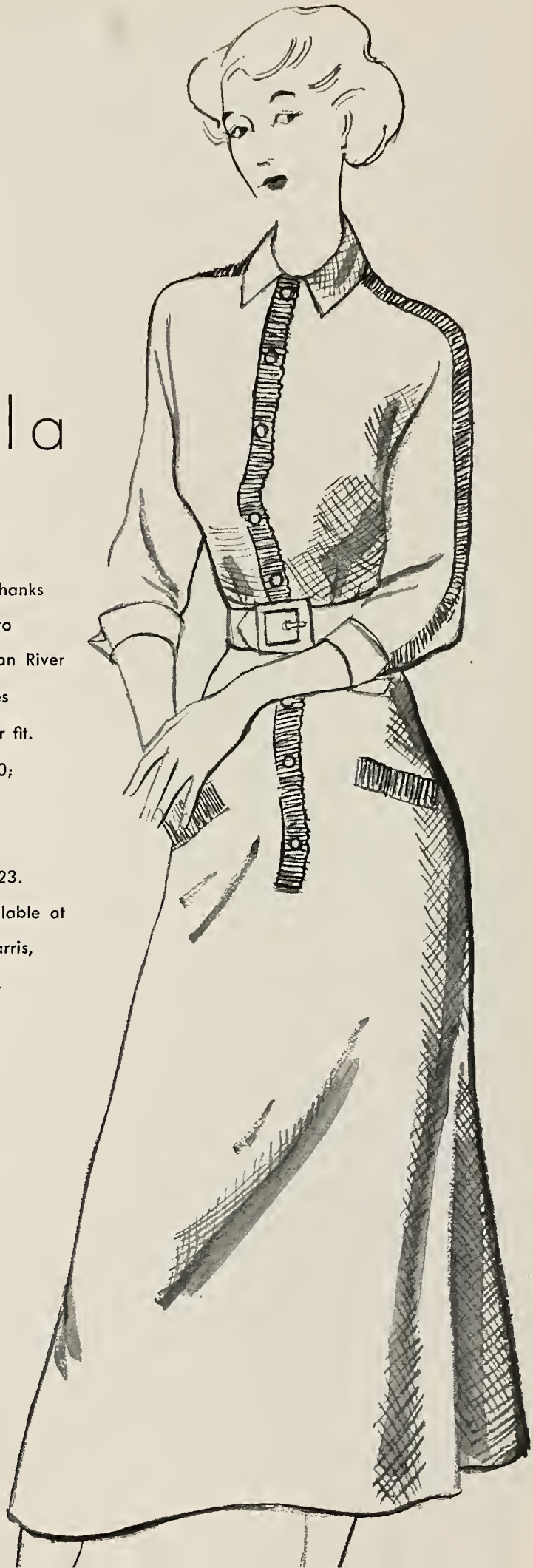




JACK MUHS

four-part formula

You won't need an algebraic equation to figure this formula for wardrobe success! And thanks to Tabak of California, it fits right into your budget without benefit of slide rule! Dan River rayon suiting in a nailhead pattern combines with knitted rib trim for color accent and better fit. *Oppasite page, left,* pedal pushers, about $10; vestee with rolled collar, about $11; button-front skirt, about $11. *This page,* one-piece dress with cardigan front, about $23. Coordinated separates to mix or match, available at Wm. H. Block Co., Indianapolis; A. Harris, Dallas; and Roos Bros., San Francisco.





JAMES DUBOIS



gridiron classics

First team favorites . . for your personal triumph at game time. *Above,* Ken Sutherland scores with young hearts by blending Hoffman Woolens in Eton jacket, plaid skirt, sizes 10 to 20. About $55. Haggarty's, Los Angeles. *Opposite page, left,* a winning team by Zolot of California, three-piece suit, sizes 10 to 16. Bolero and skirt, about $30, jersey blouse about $9. Moy Co., Los Angeles. *Center,* handsome wool jersey with copper buckle by Mitchell and Hoffman. Sizes 10 to 20, about $25. Broadway, Los Angeles. Strictly "varsity" . . this polka dot jersey, *right.* Contrasting apron is removable. Lanz of California. Sizes 9 to 17. About $38.





it's date time

Major in extra-curricular activities with Califarnia's glamar-wise date bait! *Opposite page, left,* Barbara wears Andree Gay's sleek black satin, pink blause. Sizes 8 ta 16, 7 ta 17, under $30. *Center,* Eleanar in rustling taffeta, Francine Fracks, 7 ta 17, about $30. Weyman hat. *Right,* Sanny in twa-piece crepe dress by Linsk af Califarnia, 9 ta 15, abaut $20. Weyman hat. *Below,* any man would wait for Betty Ja in chiffan redingate and maire taffeta strapless dress by Glamour Time, 10 to 16, abaut $50.

Stores listed an page 70.



EARL SCOTT



PARKER-REED

cram session

Kitten-soft fashians for the cozy hours . . Beverly, *left,* in deep-ruffled half slip, sizes 24 ta 30, about $5. Barbara relaxes in shortie nightie, pastel embroidered. Small, medium, large, about $7. Chic Lingerie, Bates braadcloth. H. C. Capwell Co., Oakland; Emporium, San Francisco; Nancy's, Hollywood.



Foamy white net and scarlet taffeta formal turns Judy into a cloud of loveliness. Emma Domb. Sizes 10 to 16, 9 to 15, under $45. Younkers, Des Moines; White House, San Francisco; Franklin Simon, New York; J. W. Robinson, Los Angeles.

jam session

PARKER-REED



Sorcery in royal blue velvet! Beverly wears Cole of California's strapless, backless creation. Small, medium, large. About $59.


Contour
on Campus

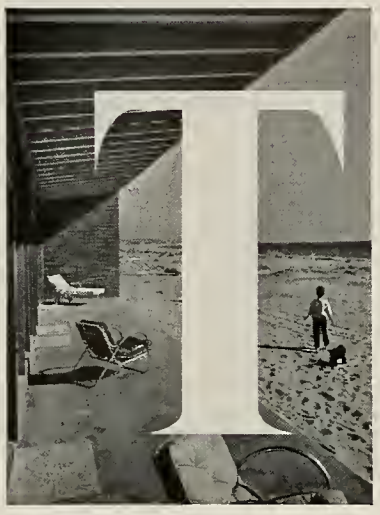


Freedam and litheness for wamen with youthful figures are these Califarnia foundotiansl *Opposite* page, *above*, matching bra and garter belt af quilted satin by Anne Alt. Center, leno and satin girdle by Damsel af Hallywaad. *Below*, nylon marquisette and scallaped eyelet bra and garter belt, Hallywaad-Maxwell. *This* page above, Mam'zelle's "Suzanne" bra with plastic undercup suppart. *Below*, strapless bra far law cut gawns and lightweight girdle af pawer net, bath by Helene af Hallywaad.

A. M. MINER

When Four Rooms Seem Like Seven!

by donald a. carlson



A shadow box effect is result of extending side walls and roof to the front

THIS IS THE MONTH you're relaxing, basking at the beach . . or wish you were . . and this is the California house for you!

A beach house? Yes, but it needn't be. You could build it in the mountains, on the lake, or right in the middle of your own home town. It's contemporary, comfortable, and the personification of the luxurious, casual California Way of Life. It will house your family and your week-end friends in a style to which you'd like to be accustomed. And it isn't too expensive to contemplate.

Welton Becket, architect and interior designer, built it for himself . . on the shore of the blue Pacific at famous Malibu Beach . . with no conflicting customer opinions of what he wanted to design. Primarily of California redwood, Roman ruffle brick and clear glass, its four principal rooms, garage and terraces roomily provide for a family of four, a maid or additional guest, and the overnighters who might choose the living room alcove. It's called the Shadow Box House because its two side walls extend with the roof over the windows out front, forming a shadow box effect toward a beautiful ocean view.

Today's problem of space versus cost versus need was confronted realistically when Fay and Welton Becket decided on a plan. Aiming for the spaciousness of a rambling structure and the compactness necessary for quick and easy cleaning, they combined the living room, dining room, kitchen and guest sleeping arrangements in one large living area. And in this house, where furniture groupings are so important to its livability, the Beckets provided a semi-circular sofa to frame the living room in front of the brick fireplace, with an attractive alcove at right to be comfortable couch by day and sleeping room at night. Waldex combed-wood walls, Douglas fir ceiling, and birch doors and trim enhance the natural appearance of the Philippine furnishings.

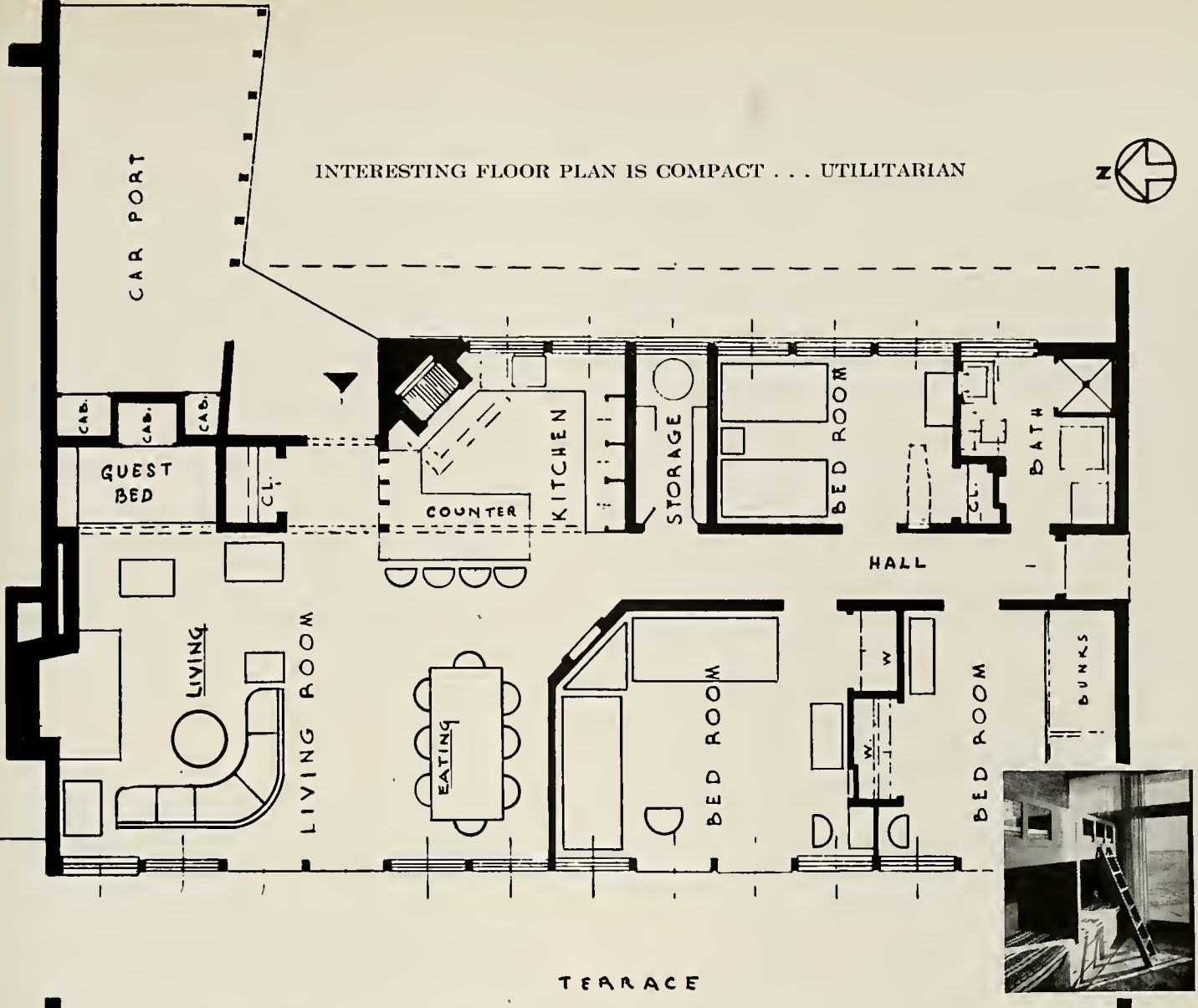
The bar-kitchen to the right of the entrance isn't like the customary kitchen where mother is shut off in a baked-enamel den. Mrs. Becket can feel "right at home and one of the party" when she's preparing a meal. Her kitchen cabinets are of

Semi-circular sofa frames living room area opposite alcove guest quarters ● Glassed wall and terrace extend toward ocean to provide unique dining nook





INTERESTING FLOOR PLAN IS COMPACT . . . UTILITARIAN





Front of house reveals facility for maximum view and sun . . inset above are the boys' bunk beds

OCEAN

TERRACE

the welton beckets' house at

famed malibu beach was designed

for comfort, beauty and

minimum upkeep . . you can

build it anywhere . . you can

live like californians do

birch and her brick barbecue is complete with spit. General Electric dishwasher, garbage disposal, sink, range and refrigerator are the utilitarian pieces, and all-electric. Rubber tile covers the floor, and formica provides a smooth working surface for the bar top and kitchen sink area. It's a handy kitchen and everything is within easy reach.

A simple dining table and bamboo chairs opposite the kitchen are compact in their space, and conventional.

Before you wander down the hallway connecting the major living area with the three bedrooms and bath, you are intrigued with the storage pantry adjacent to the kitchen. Something so necessary in a small home . . so welcome in any. The master bedroom and the children's room, equipped with double-decker bunks, are on the ocean side, the glass wall leading onto the shadow box porch. Directly across from the main bedroom is the guest or maid's room, and the bath. It is here, in particular, that Becket has displayed a practical originality. The bath and laundry are combined . . an automatic washing machine is neatly tucked into a corner . . to provide all the necessary facilities in one compact room. And at the end of the hall is another beach entrance where an outside shower can wash the sand from the Beckets' boys, Bruce, age 6, and Welton, age 4, before they can "track up the house."

Everywhere there is a feeling of clean comfort, of functional design, roominess and convenience. The cement slab floors are easy to clean and to care for, and project, when needed, an effortless thermo-electric heat. When coolness is wanted on a hot summer's day, the crushed tile roof helps reflect the heat, keep the house susceptible to the ocean breeze.

One of the unique features of Shadow Box is the glass wall that extends from the house toward the ocean, to abruptly curve and protect a private beach and a roofed outdoor dining area that is ideal for the noon-day snack. Here, Mrs. B can knit or muse in the shade, yet keep a good eye on the very active boys.

The Beckets had many of their unusual furnishings before they had their house. And the unusual design undoubtedly was planned to be com-

JULIUS SHULMAN



Outdoor dining is an added pleasure with this protected nook on the glossed terrace



All-electric kitchen and serving bar occupy one airy corner of the main living area



Welton and Bruce . . the Becket boys . . thrive in the informal summer living at Malibu Beach.

View from kitchen corner shows easy access to beach . . modern fireplace of roman ruffle brick is focal point for the large living room . . dining table at left

patible with materials they had brought from the Philippines. Two years before the war the Beckets were living in Manila while the architect was building a jai-a-lai stadium. It was this stadium that became so famous during the siege . . one of the very few buildings still standing when MacArthur entered and took it over for his headquarters and hospital.

During their stay in the islands the Beckets had made several trips to the head-hunter country of the Igorots, bought most of the handwoven materials used throughout their new house, and returned, too, with the hemp floor coverings and much of the native bric-a-brac. Ornamental ash trays and the handwoven bamboo shades were procured on another excursion to the China coast.

Stripped of the glamor of the orient and the comfort of its furnishings, the Becket house still is a practical, wonderful house for the average family who would shun fancywork, period furniture, the high, stiff collar . . and adopt young ideas. A lot 53 feet by 86 feet is required if you wish to include the terraces, the outdoor dining nook and the long glass wall. Otherwise, 53 by 56 will do. Overall there are 2,155 square feet of construction; 1,275 in the house, 700 in the terraces, and 180 for the garage. And the cost? $9.50 per square foot, in California, would be ample. Furnishings can be as modern as you wish.

There's a house for you. Think of it in free and easy terms of good living, in practical comfort, in the California Way of Life . . in your own home town!









Many of the unusual furnishings were brought from the Philippines . . here are scenes in Igorot country

. . home of headhunters

The Dinosaur Fight At Wilshire And La Br



BY HAMMER SCHMIDT

THE SNORTING forty-ton dinosaur that was seen waddling about in Southern California recently is no myth. I saw him with my own eyes as did my close friend, Doctor Oswald Hampleton, leading paleontologist (a scientific tongue twister meaning someone who likes to rummage about in ancient fossils).

The Doctor and I share a bachelor apartment near the University of Southern California where Oswald gives bi-weekly lectures on the Mesozoic period dinosaurs. Daytimes, Oswald and I sit across from each other at the microscope table down at the Los Angeles City Museum. And, although the two of us know more about bones than any dozen dogs in town, we are by no means in the fossil stage of life ourselves.

In his early thirties, Oswald is a frail, preoccupied six feet two, wearing Harold Lloyd spectacles and a shock of black hair that can be combed only with a garden rake. We are both fond of dancing and sweet-talking the opposite gender. In fact, Oswald for years has been romancing Helen Dalton, a well preserved instructress over at the University laboratories.

Helen is the nordic blonde type, possessing rare beauty of face and definite Modern Age curves. Yearly Helen reads the riot act to Oswald, "To be wed or not to be wed, that is the question . . remember chum?" But a scientist who spends months jig-saw puzzling the knee bone of a saber-toothed cat is not one to rush into things hastily.

One recent summer night Oswald walked into our apartment wearing a smog expression and three days' vegetation of beard. It seemed three nights previously Miss Dalton had squared off and informed Oswald she was marrying a man who hadn't required six years to make up his mind. I was seated at my typewriter tapping out a breezy little report concerning Fossil Birds of the Pacific Coast when Oswald entered silently and draped himself around the back of a chair in front of me.

His appearance was not unlike a *Gymnogyps amplus* in its extreme molten stage. Oswald had reached the more repulsive phase of Unrequited Love, the I'm-hunting-for-a-medium-size-cliff-to-fling-myself-over phase. As he unwound himself from the chair I noticed that he was carrying a fat leather briefcase. Its closing zipper had jammed half way across, allowing a bouquet of snarled paper to bloom out of the top.

"If I told you there were dinosaurs living close by, would you believe me?" Oswald asked in a confidential voice.

"Certainly I would," I said reassuringly, "they're as common around Southern California as tarantulas, everyone knows that!"

"You're making fun of me!" Oswald said tragically, "Even the Board of Supervisors down at the museum advised me to take a week off when I told them I saw one last night." Like the villain in Uncle Tom's Cabin, Oswald slowly beckoned me with his scrawny forefinger. "It's after midnight now . . . he comes to the tar pits for watering about this time."

"What comes?" I said, not liking the faraway glaze in Oswald's eyes.

"The dinosaur I've been referring to," Oswald said patiently.

"And I assume you are speaking of our old Alma Mater," I said politely, "The famous asphalt pits on Wilshire Boulevard where ancient Pleistocene monsters tossed their bones after they got through prowling around in them?" (*Continued on page* 69)



PAUL PARRY



YOU'LL KNOW the minute you see it . . . it's your perfect suit for fall! With accessory touches, you have a symphony of color, blending autumn-rich tones with the magic of Irving Schechter's tailoring. Lovely Joan Leslie, star of Eagle-Lion's "Northwest Stampede," chooses Golden Brown in this soft gabardine suit; Leslie James hat, Parker gloves, Ganson bag. For store nearest you, see page 70.



CHRISTA

A "CLASSIC" worth your study . . . here's a delightful lesson in misty loveliness . . . pale tones for fall. Your campus basic, a Marbert Original, will turn heads . . . and, most likely, affect hearts, too! Cohama Del Mar wool, with pig-skin belt and buttons. Agnes hat, Emmett bag, Porker gloves, Califarnia Maderns shoes. For nearest store, see page 10.



BERYL AND RENE

TWO SKIRTS FOR ONE

Rosenblum of California doubles the magic of his wonderful suit classic . . . with two skirts! Wear the kick-pleated one to match your faintly striped jacket, the plain fly-front type one to give you that new two-tone look . . . a wardrobe-stretcher of great distinction, sizes 10 to 20, about $50 complete at Bullock's, Los Angeles; Roos Bros., San Francisco; Younkers, Des Moines; Corson's, Chicago.



Beoutiful compus of U.C.L.A. is symbolized by twin towers of Royce Hall

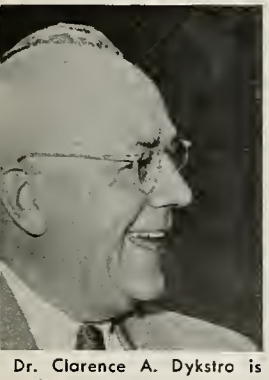
U C L A

SERVES THE PUBLIC

The fastest-growing university in America is spending 37 million more for new buildings



Robert Gordon Sproul heads the eight-campus university



Dr. Clarence A. Dykstra is resident provost of U.C.L.A.

Ed Nofziger, well-known cartoonist whose work now appears regularly in the *Saturday Evening Post*, *The American Magazine*, *This Week Magazine*, *PM*, and *Liberty*, first broke into print in 1936 with the following cartoon:

A college yell leader standing in front of a rooting section flailed his arms and urged his audience: "Come on, gang, let's give it the old spell-out: U-N-I-V-E-R-S-I-T-Y O-F C-A-L-I-F-O-R-N-I-A A-T L-O-S A-N-G-E-L-E-S. Whew!"

That brought a chuckle to many a *Satevepost* reader and perhaps gave some of them an inkling of what the letters U.C.L.A. stood for.

In the last 12 years, however, U.C.L.A. has needed no cartoon to explain to easterners, midwesterners and even some unenlightened westerners what the initials represent. Two other factors have spread its fame far and wide: (1) The phenomenal growth of its student body to approximately 15,000 students. (2) the academic and intellectual achievements of its faculty members.



Deon Poul Dodd directs the studies for the big A. B.



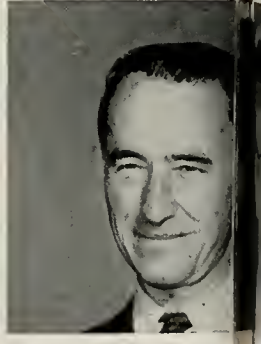
Dean Robert Hodgson helps the state's agriculturists



Dr. Stofford L. Warren will head up new medical school



Deon Dovid Jackey teoches vital vocational troining



Dr. Jakob Bjerknes he[illegible] department af meteorol[illegible]

Since first established in 1919, U.C.L.A. has attracted scholars, educators and scientists from many well-known eastern universities. They saw in U.C.L.A. a chance to grow with an up-and-coming school, unfettered by traditions and customs. The academic gold rush toward U.C.L.A., since Dr. Clarence A. Dykstra, former president of the University of Wisconsin, became provost in 1945, has been truly phenomenal.

It is natural to think of a large university such as U.C.L.A. as a place where thousands of youngsters go to receive an education. In addition, however, university research and engineering programs provide an enormous amount of public service to the taxpayers of the state who pay its bills. The saving cannot be accurately measured, but it is one of the state's best investments.

In agricultural and horticultural research alone, the University of California has saved the farmers and orchardists millions of dollars each year in developing new methods of harvesting, fighting insect pests, marketing the crops, etc. U.C.L.A., under the direction of Prof. Robert W. Hodgson, is a world center for research in (1) avocado and other subtropical fruits, and (2) ornamental horticulture, a growing industry in flower-loving California.

The Bureau of Governmental Research, directed by Dr. Frank Stewart, does much valuable work in the field of municipal government . . including governmental purchasing, fire protection, library services and public personnel administration. Los Angeles and other California cities have found such studies of great value.

Closely related to such research is the newly established Institute of Industrial Relations which was set up two years ago under a $100,000 grant by the California Legislature to promote labor-management cooperation. Director of the Los Angeles office is Edgar L. Warren, former head of the U. S. Conciliation Service in Washington, D. C. He supervises a program which instructs young labor and management representatives in industrial relations, conducts research on industrial problems, and brings executives and union leaders together from time to time to discuss their differences.

Sometimes U.C.L.A. professors are sent abroad to help foreign nations solve their problems. Dr. George McBride of the department of geography recently represented the United States in arbitrating a boundary dispute between Ecuador and Peru. Dr. Floyd F. Burchett has served in Germany as an advisor on economic problems to U. S. Military Government. Dr. David Jackey, now dean of the College of Applied Arts, spent several months in Brazil setting up a program of vocational education.

One of the most famous names in meteorology, the science of weather forecasting, is that of U.C.L.A.'s Dr. Jakob Bjerknes. Under his direction the department of meterology is investigating wind currents, temperature inversion and other atmospheric phenomena that help produce Los Angeles' smog problems.

In chemistry, Dr. Max Dunn is becoming world-famous for his research in the field of amino acids . . the building blocks of protein foods . . essential to good health and well-being. Several years ago he organized the Amino Acids Manufactures, a non-profit organization which produces and supplies high-purity amino acids to hospitals and research centers all over the world.

The department of physics carries on studies in many different fields of physical sciences, from basic nuclear physics to research in acoustics. Dr. Joseph Kaplan is a world-recognized authority on the upper atmosphere and serves as a consultant to the U. S. Air Forces. Research in acoustics, under the direction of Dr. Vern O. Knudsen and Dr. Norman A. Watson has resulted in great practical benefits to the radio and motion picture industries and in the development of precise methods and instruments for testing impaired hearing and hearing aids.

The original 37-inch cyclotron which first cracked the atom has been moved to the Los Angeles campus from Berkeley and is now reassembled. It is operated under the direction of Drs. J. Reginald Richardson and Byron H. Wright. With power boosted by the addition of a frequency modulator, the cyclotron will be employed in the study of high-frequency particles and in the production of radioactive isotopes.

Research in radiation medicine will form an important part of the medical program now being organized by Dr. Stafford L. Warren, former medical chief of the nation's wartime atomic energy program and dean of the new medical school being built on the Los Angeles campus. As contemplated by Dr. Warren and his associates, the new medical school and teaching hospital will be one of the most progressive in the United States. Facilities for the study of the basic biological sciences and the new field of bio-engineering will be incorporated into the projected medical center.

Dr. Craig Taylor of the department of engineering is one of the modern engineers already doing important research in problems which combine engineering and medicine. His high temperature studies on humans and his research on artificial limbs are well known.

The guiding principle of Dr. Warren's plan of organization for the medical school is that by utilizing existing hospital and clinical facilities a full teaching program directed by experienced men will be ready for the students the day the doors of the new school are opened. With the assistance of a group of medical educators who accompanied him from the University of Rochester School of Medicine and Dentistry, and who form the nucleus of the new faculty here, Dr. Warren is rapidly assembling a clinical and research staff which will be functioning long before the last brick is laid.

Important cancer research is being conducted at U.C.L.A. by various members of the division of life sciences. The work is coordinated by committees headed by Dr. Albert W. Bellamy, divisional dean of life sciences, and Dr. Vern O. Knudsen. Dr. Boris Krichesky, associate professor of zoology, (*Continued on page* 68)



r. Joseph Kaplon directs pper atmosphere studies



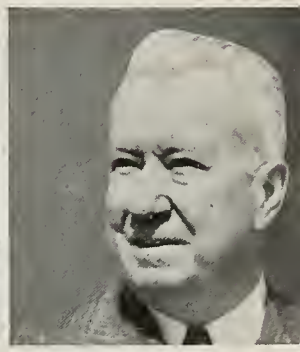
Dr. Vern O. Knudsen is an authority on acoustics



Dr. A. J. Salle is leading fight on infectious disease



Dean L. M. K. Boelter heads the College of Engineering



Dean Edwin A. Lee teaches teachers to teach children



Dr. Rufus B. van KleinSmid
Chancellor



Dr. Fred D. Fagg, Jr.
President

USC
TRAINS FOR LEADERSHIP

Three miles from downtown Los Angeles by way of papa's automobile or the Figueroa Street bus are grouped twenty-six schools and colleges . . each an integral part of a world-famous institution, the University of Southern California, whose annual enrollment has swelled to 16,000, and whose athletic teams have won more championships than any other school in the West for the last twenty-five years.

"Fight On For Old S.C.!" brings a surge of pride to 50,000 alumni of the privately endowed Methodist school. Each year prospective students for the colleges of architecture, engineering, pharmacy, dentistry and law must qualify for admission at least six months in advance. And the tuition is high.

What makes the University of Southern California so popular? What makes it great?

The sports editor will tell you that S.C.'s athletic prominence over a period of many years has popularized the school, lured students to the balmy Southern California climate to cheer a winning team. The educator will tell you that professional training offered in large variety . . everything from aviation, cinematography, to international relations, public administration and the study of Chinese . . has been responsible for the school's wide acceptance, its phenomenal growth. And overall, its students have maintained a spirit of friendliness that begins each term with a week of "Hello and Smile."

Fourteen hundred faculty members are responsible for the education of youth . . many of them are universally acknowledged for their research. Dr. Irving Rehman and Dr. Paul R. Patek have collaborated in the development of an X-ray motion picture camera, and now, for the first time, scientists are able to study interior actions of the body that could not be detected with the fluoroscope. The problem was one of synchronizing the impulse of the X-ray to that of the 16mm movie camera; German and English scientists had been working for years on the project.

The camera's first application has been with the study of the walking gait to perfect artificial limbs for war-wounded veterans. The circulatory system and the heart have been other worthy subjects of study, and by giving the patient barium, for which film is sensitive, it is possible to record complete processes of the digestive tracts. The National Foundation for Infantile Paralysis also has adopted the new method for research.

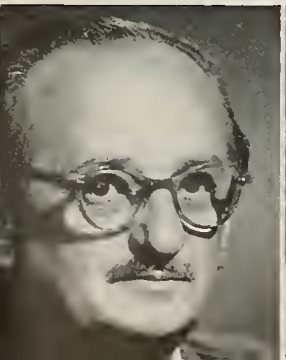
On campus is the largest centrifuge in the world. As one of four developed by Army and Navy research centers during World War II, it was instrumental in contributing to the development of the famed G-suit used by pilots to prevent "blacking out" during battle. It consists of a 46-foot beam with a cab at one end built to resemble a pilot's control seat. The subject is whirled at varying speeds up to 60 miles per hour in a few seconds. This produces the same effect of throwing his circulatory system off balance as does a quick dive or bank. Electrical graphs of his blood circulation and sensitory system are made during the revolutions for later study.

Many scientific projects at S. C. are of a secret nature. The development of a jet engine with power to produce speeds up to 2,000 miles an hour comes under the hush-hush classification. However, it is admitted that some thirty high-ranking Army officers are being sent to the school to study the jet problem developments.

Another group is working on problems of Los Angeles smog, so disconcerting to citizens and city engineers. Research students have found a new method of distilling ocean water and are attempting to make it practical for commercial use. Dr. Charles Lombard and Herman Roth have devised a new type of crash helmet to protect aviators from head injuries. There's a long list of grants-in-aid for research in cancer, infantile paralysis and nutrition. Annually many thousands of dollars are set aside by oil, chemical and other industrial firms for the development of special projects. Dr. Emory S. Bogardus, as dean of the graduate school, directs the selective work of more than 2000 students.

Dr. Catherine V. Beers is a zoologist who has contributed

Slavko Varkapich is teacher of cinema at the University



Dr. Andrew Hansen demanstrates ocean water distillation



Dr. Catherine V. Beers has contributed to studies of heredity



Infantile Paralysis Foundation aids Dr. John Kessel's work



Dr. Emory Bogardus directs 2000 in the graduate school





The Administration Building at USC is the focal point an campus, containing Bovard Auditorium. Inset is the chimes tower of Mudd Memorial Hall. On the hour Trojans hear Alma Mater song.

materially to the study of heredity, concentrating on the small fruit fly which reproduces several generations in a few weeks. Her papers on the subject have been read at scientific conferences in England and Sweden.

To Dr. Chester M. Van Atta, formerly in charge of four research projects on atomic radiation at the University of California, goes the distinction of heading the nuclear physics research at S.C. Dr. Joseph Weckler, anthropologist selected by the National Research Council, recently returned from Micronesia where he spent five months studying hitherto unknown backgrounds of native tribes.

And because of his development of a process for cooking and baking with clay utensils, Glen Lukens was commissioned by the government of Haiti to spend a year teaching the natives how to make such wares. The process is simple in its proper mixture of earth and ingredients; the benefit great in helping to raise the standards of living among a poor population.

Dr. Walter T. Wallbank, once appointed by the British government to study her colonies, recently returned from research in England, and Dr. Theodore H. Chen of the Asiatic studies department is on campus with fresh information for students on affairs in the Orient. Dr. Kenneth O. Emery traveled to Bikini at the request of the Atomic Commission to do research on microscopic life after the bomb tests. Dr. Eleanor (*Continued on page* 68)



Above: Old College, first building on the campus, houses department of commerce. Below: College of Aeronautics trained more than 8000 flyers



Alice Ehlers of music school is the stylist of harpsichord



Dr. Kenneth O. Emery studied microscopic life on Bikini after the atomic bomb experiments



Dr. Raymond C. Osborn discovered many species of byrozoo on Hancock cruises



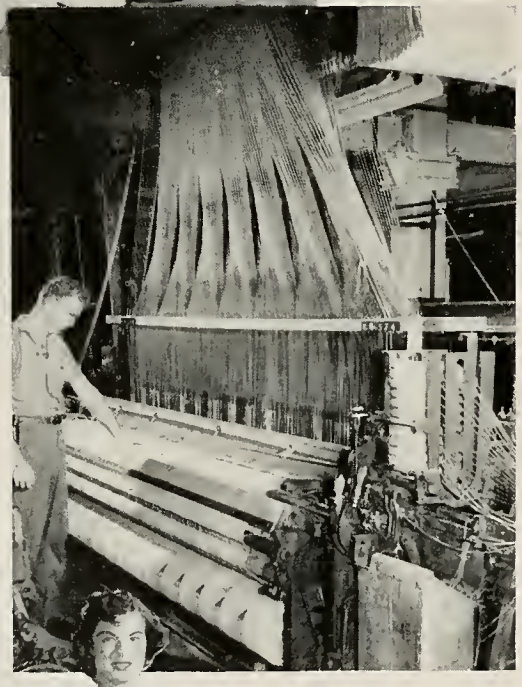
Dr. Paul Potek and Dr. Irving Rehman invented x-ray motion picture camera







Paul Emery, left, and Horold King, fabric executives, explain the process of cloth-making.





What Is Fashion Made Of?

BY VIRGINIA SCALLON

Fashion says cotton-for-fall, and it's a wonder no one has said it before. Cotton's so right for the dog days of late summer and autumn, and now so seasonal in all its new dark shades and interesting textures. It's gaining a greater following among college girls and teensters who joyfully adopt it for back-to-school wear; and sensible women everywhere see it as the answer to clothes that are cool-but-correct when the sun says summertime and the calendar points to fall.

So now if you feel like choosing a cool dark cotton to help you face your future comfortably and smartly, relax! Cotton's the thing. You've known it as a perennial school girl favorite, a stay-at-home beauty, a summertime fancy. Long ago it came out of the kitchen; today cotton works and plays and flirts, it swims and even flies! Cotton's the thing!

Let's take a good look at this versatile fabric. Let's find out where it comes from, how far it travels from cotton field to mill. Let's follow it from white fluff into the yardage you find in the store . . the dress you wear all year 'round.

Our journey takes us to Lewiston, Maine, where we will be the guests of the Bates Manufacturing Company, makers of fine cotton fabrics for more than a century. Bates has three of its five plants in Lewiston, giving employment to 5,040 in that city alone. The company is one of the largest producers of cotton fabric in the nation. Its Bates Division is the largest producer of woven jacquard bedspreads and matching draperies in the world, and also makes rayon-and-cotton damask tablecloths and napkins. The Androscoggin Division is one of the largest rayon weaving plants, and the Edwards Division in Augusta, Maine, is one of the few remaining New England plants weaving soft-filled goods for the industrial trade.

We are primarily interested in the Hill Division, however. Both this division and the York Division in Saco, Maine, manufacture fine combed cotton cloth exclusively . . fashion's own fabric: the basic cloth from which chambray, percale, calico, broadcloth and many other smooth cottons are made. In the Hill Division alone more than 1,500 people turn out 630,000 yards of the basic greige goods each week, approximately 420 yards per person per week, 10½ yards per hour per each!

Walking over a picturesque moat into a gray hulking building, we meet friendly Harold V. King, general manager, and plant manager Paul Emery who volunteer to guide us through their huge plant.

"We'll start from the very beginning," says Mr. King. "We'll show you the cotton as we grade it, spread, wind and card it, comb it for that extra fineness, twist and draw it finer and finer into thread, and then as it is woven on superhuman looms that work faster than eye can watch."

The Californian's fashion editor, Virginia Scallon, visits the famous Bates Hill mill, shown above, and learns that one bale of cotton yields enough fabric to make 350 dresses like this one of Bates Picalay, designed by Lavella Ballerino of California and modeled by Miss Bobbi Cook

We do start at the very beginning . . in cool dark basements where giant turbines transform water power into motive force for the whole gigantic plant, as they have done for more than one hundred years. With the pounding rhythm of the turbines in our ears, we go into great storerooms where hundreds of 500-pound bales of cotton are stored, coming from the choicest fields in the Southland, more than a thousand miles away. They look exactly alike to our inexperienced eyes. these burlap-wrapped bales with their stout metal bandings. But we soon learn that they are not alike. Some cotton has long fibres or staples; some short; some has greater tensile strength. some more lustre or whiteness.

Mr. King explains that the ideal cotton is a broad blend of many varieties, chosen in careful proportions for the particular type of fabric to be made. Skilled employees make careful selection and start the cotton "boll" rolling through some twenty different milling processes, from this original blending to operations of opening and cleaning. picking. carding and drafting, fine combing, drawing and drafting and twisting into thread, then spinning, slashing and weaving.

Each of these is a laborious technical process, age-old in tradition and fascinating to watch. Our hosts point out many interesting highlights as we go along.

We learn that a 500-pound bale of cotton yields only 350 pounds of usable cotton after innumerable cleaning processes. There is an 18% loss in preliminary carding, we are told, and a trifle over 30% waste in the important combing process by which Bates rejects all but the finest fibres. This means that a sturdy broadcloth, weighing four yards per pound, will measure 1400 yards to the bale of cotton; lighter chambray (five yards per pound) measures 1750 yards per bale. As our this-season's sheer cotton dresses require about five yards of fabric we look at a bale of raw cotton and visualize its contents as three hundred and fifty cotton frocks.

The infinite labor between bale and finished cloth is a story in itself. We learn that cotton passes through more than a thousand hands, actually travels for more than five weeks through Hill alone before it is turned out as basic greige goods, a material that resembles unbleached muslin. After that it still must be sent out to finishers and submit to twelve more individual operations before it reaches us in familiar quality or type.

Nor is this all, Mr. Emery explains. In Bates' own modern laboratories skilled chemists conduct endless tests on each new fabric. Every piece is tested for fade, wash, wear, strength and "breathability." Each new texture or pattern is the result of comprehensive tests before it is released to the consumer.

As we continue through the Hill plant our guides constantly remind us of the rigid requirements of perfection to which all Bates cottons adhere. Evidence of the care taken is shown by the use of machine-made mist which is sprayed through the great carding rooms to give cotton strength and breathability and to eliminate static electricity. The fine overhead spray causes little sprigs of cotton to cling to our clothes. and the festoons of fine webbing make the rooms look hoary with age, dripping with white moss. Actually, the century-old building is in the best condition and is equipped with the most modern of textile machinery.

In the carding room alone we see more than two hundred huge new machines, working at the close tolerance of 7/1000 of an inch, "chewing" at the fringe of cotton as it is fed over revolving wire cylinders in the first straightening process.

Skirting technical descriptions, too difficult for us to understand, Mr. King and Mr. Emery explain briefly the methods used to turn a fluff of cotton into fine thread ready for weaving. The first "mix" of cotton is blended in huge vats that resemble giant washtubs, with blowers and a fast whirling motion whipping the cotton against a lining of tiny picks that open and loosen the dirt. Fluffy cotton floats out of the top while impurities drop through a hopper below. Two or three variations of this cleaning process follow, with air blowers and suction forcing the lighten-ing cotton over moving apron belts to different containers.

Soon the cleansed staples are in sliver form. an untwisted rope of straightened fibers as big as your wrist, kept in cans because it's still too intangible to handle in ropes. You can watch its progress from cans to spools and finally to bobbins when it is given its first winding twist, the start of real thread, when the cable is called roving.

In the spinning room we see how the light twisted roving is pulled and stretched many times its original length, then doubled and drawn again and again for extra strength. There are 92,000 spindles in this room, with receiving spindles in rings going 9000 revolutions per minute as they twist and stretch the cable, now eighteen times as fine as the original sliver, with 28 turns instead of the original two.

We are shown how the filling spin thread goes on bobbins, and is rewound from its spools to "cheeses" of 50,000 yards for warp spinning. Four hundred or more of these rolls, the number depending upon type of fabric to be woven, are put on a huge metal creel higher than a man's head, and as many as 5,000 fine threads are unwound from the cheeses to be fed over a roller, the threads now held to their wanted width and dressed with starch before looming.

In the first sticky stage, the unwoven sheeting is slashed and its threads separated as the network of cotton passes over and under guiding pins. Now the strengthened, "dressed" threads are ready for weaving, a maze of countless thousands of threads emerging with each thread separate from its neighbors as they pass toward the weaving process.

In the weave rooms, warp and filler threads are brought together as we watch, the warp on wide rollers and the filler thread on bobbins. Whipping its bobbins across the warp at 204 trips to the minute, each loom averages five yards of woven cloth in an hour. Almost human, it seems to us, the loom changes bobbins automatically and stops the very instant any one of its 5,000 tiny threads is broken!

Leaving the weave rooms, we are guided to the cloth room where we see literally miles of greige goods stitched into an endless ribbon of fabric to facilitate handling. Here the uncut greige goods is table inspected and cut into yardage to be sent to the finishing plants. There it will be translated into poplin, percale, etc., appropriate weights designated to certain finishes.

Our journey now takes us to New York City for a visit at Bates' sales headquarters, where every operation begins and ends. It is here that designers dream up new patterns and colors and weaves; here salesmen and buyers transact the business that puts cotton in the nation's retail stores, in the hands of fashion manufacturers.

Leading designers, such as California's own Louella Ballerino. are familiar faces here at Bates' New York office. We are shown a new American Gothic pattern, taken right off a Rockwell Kent picture, which was a Bates inspiration and made exclusively for Ballerino, who projected the quaint fabric into jumpers and dresses with the same chaste severity as the original picture.

This particular pattern was printed on the newest Bates texture called picolay, a material that resembles pique, but the effect is achieved by imprinting pattern, not weaving. It has textured interest with advantages of a desirable crisp lightness. This is just one of the ways in which fabric producer and designer work together to create original styling, carrying through a design idea from the very creation of a pattern and texture of material to the dresses we wear.

We've seen the men and women of Bates turn raw cotton into beautiful cloth. We've seen the endless chain of planning and production behind its creation. And now we know why Fashion says cotton-for-fall. We agree . . cotton's the thing!



ATHLETES TAKE FIRE FROM THE SUN

Strengthened by sunshine or orange juice . . California youth sets records galore

BY SAM BALTER

We Californians are sometimes accused of stretching the truth a bit in our enthusiasm for our native state's charms of climate, natural resources, and leisurely living. It is possible that we are guilty of the charge, but, even so, we like to feel: The charms of California are so self-evident that our transgression is, at worst, a slight one; and what is the harm in a mere matter of degree? It is like the handsome lady, no longer young, who was called to the stand, whereupon the judge gallantly instructed, "Let the witness state her age, after which she may be sworn."

In the realm of sport, we Californians ask only that the last two Rose Bowl football games be ruled out of the discussion, and, after that, we will grasp the Bible firmly, take oath, and swing our superlatives about without fear or favor. For California is truly the cradle of great athletes and great athletic achievements, certainly unduplicated by any other comparable sector in the United States; yeah, in the world.

Whatever the cause—and some suspect vitamins from orange juice and elixir from the rays of the eternal sun—California-bred athletes have cut a wide swath among the record-holders of the world. To the California-bred can be added a long list of stars who are at least California-trained (we get 'em one way or another!)

It is particularly in the sports which call for outdoor play that Californians have excelled: track and field, golf, tennis, and the like.

The Southern California record in tennis, for example, is astounding. It is almost as though one brand of tennis is played in Southern California, and quite another in the rest of the world. It is a fact that every Junior champion of the United States for the past fourteen years has come from the Los Angeles Tennis Club, where a tennis-minded man named Perry T. Jones, takes the ten and twelve-year olds in tow, works arduously with them, and proudly watches them become national champions: Boys', Juniors', then Men's. Jackie Kramer, currently the world's greatest tennis star, is just the last of a long, unbroken line that began with Gene Mako back in 1934.

The number one amateur women's tennis player today is Louise Brough of Beverly Hills, product of the same courts; and she is also the last of a long line of the world's greatest women players: Helen Wills Moody, Helen Jacobs, Alice Marble, Pauline Betz—all Californians.

Two Southern California buddies, Kramer and Ted Schroeder, accomplished the return of the coveted Davis Cup from Australia in 1946, between them routing the highly regarded Aussies, five matches to none. And the same pair successfully defended the international trophy last year. This year, with Kramer's defalcation from the ranks of the amateurs, it is regarded as virtually certain that the United States will again be represented by other young men from California: Schroeder, Parker, Bob Falkenberg, Tom Brown, or, possibly, the new Mexican-American sensation, Pancho Gonzales.

In the realm of the runners, the jumpers, and the tossers, it is the same sort of story. The blue-ribbon event of track and field, before the National Collegiate Athletic Association and its NC2A meets were established, was the so-called IC4A, held on the East Coast. The Ivy colleges began inviting California schools to this meet around 1925, and began regretting it almost from the first race. The University of Southern California, under Dean Cromwell who ends his forty-year career at SC this season, won nine championships in the first 14 years. The ninth, in 1939, was such an overwhelming display of strength, in which the Trojans compiled a record of seventy-one points, that the Trojans were no longer invited to compete. Incidentally, in the years the Trojans did not win, it was usually California or Stanford which did. After 1939, the IC4A returned to a regional-meet status, and Penn, Harvard, and Yale were happy again. They had a chance. Meet records show that a good high school track team in Los Angeles could, year in and year out, defeat the teams of the major Eastern universities.

Orange juice and three hundred and sixty-five days a year outdoors? Undoubtedly those are important factors.

To make the track and field story more current, the present world's record holder in the hundred-yard dash is a native Angeleno, Mel Patton of the University of Southern California. He follows an illustrious list of sprinters at that institution, Charles Paddock, Charley Borah, and Frank Wykoff among them; the world's greatest broadjumper is Willie Steele of San Diego; the world's greatest pole vaulter is Cornelius Warmerdam of Fresno; and so on, ad infinitum.

Californians think, also, that the greatest all-around athlete in American history, not excepting Jim Thorpe, is a Negro boy from Pasadena named Jackie Robinson. Robinson recently became the first Negro ever to play in the major leagues. But, long before that, Southern Californians were startled by reports of the young man's prowess. At UCLA, the lithe and swift Robinson was hitting homers in a baseball game, broadjumping 25 feet in a track meet, looking in on spring football practice on the same afternoon. Before his collegiate career had ended, he held the Pacific Coast Conference broadjumping record, he was an all-Coast selection at halfback in football, he was twice the highest-scoring basketball player in the Conference, and he was rated the Conference's top major league baseball prospect.

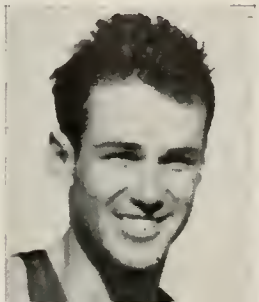
Students of basketball tend to dismiss the cage sport from the list of California monopolies. After all, it is an indoor game, and has long been identified with the Midwest. It has sometimes been called "Hoosier Madness."

But it is a fact that, in intersectional play, California universities have more than held their own with teams of other sectors. And, in 1936, when basketball became an Olympic sport for the first time, the team which won the United States championship and represented this country in the Games at Berlin, was a team representing Universal Pictures of Hollywood, composed almost entirely of players from UCLA. Don Barksdale, ex-UCLA, is a member of the 1948 American Olympic team. (*Continued on page* 70)

Jackie Robinson



Mel Patton



Ann Curtis



Jack Kramer



Joe DiMaggio



CALIFORNIA UNDERWRITES CULTURE

Dr. Strub and confreres dream of an opera house and civic auditorium . . . make dreams come true

BY DAVID A. MUNRO

A group of big businessmen of Los Angeles said "I told you so" this spring when the Metropolitan Opera of New York took an unbelievable $368.000 out of local citizens' pockets in fourteen consecutive performances at the Shrine Auditorium. Local ticket sales are reported to have startled the management of the "Met," too. They haven't been the same since. Some $250,000 for eighteen weeks of performances is about the best they can wring out of their New York audiences. George A. Sloan, board chairman of the Metropolitan Opera Association, Inc., was so impressed he suggested they change the corporate name to the Metropolitan Opera Association of New York and Los Angeles, Inc. But the big businessmen who said "I told you so" took it all in their stride.

As directors of Greater Los Angeles Plans, Inc., they sponsored the opera. They expected it to prove once and for all that Los Angeles is "opera-minded," and to prove it with a bang. Now, from this point on, history will practically write itself. But only the naive among us expect that the queen of the arts coming to live in Los Angeles will transform this sprawling country town into a svelte metropolis. All the indications are that Los Angeles is more likely to transform grand opera. The local show business—never a shrinking violet—has its eye on a new plum.



View of Los Angeles' proposed opera house



Dr. Charles Henry Strub



And the auditorium that will seat 20,000

The men who have been plotting to take over grand opera since 1944 have not been widely known in musical circles. It was in 1944 that Santa Anita's Charles Henry Strub, a dentist by profession, impresario of horseracing by preference, sat down with his cronies, aging, Canada-born P. G. Winnett, president of Bullock's department store, and Harvey S. Mudd, fabulously wealthy international mining expert, to discuss horses, sports and opera. The racing gentleman, the merchant and the miner were agreed on one thing: Los Angeles. To glorify their city they conceived of a vast, incredible super-exposition palace equipped to handle everything, from grand opera to college football. The sky was the limit. Each of the three wrote a check for a thousand dollars. They got matching checks from four friends. They drafted Albert B. Ruddock, head of the Southwestern Development Company, as their "volunteer" president. But that didn't put them in business. To head the permanent paid staff of what was incorporated as Greater Los Angeles Plans they borrowed a tall, prematurely wizened promotion genius named Ray W. Smith from the Downtown Businessmen's Association.

Ray Smith brought the plans and the wild talk down to earth. He found substantial reasons why football and opera shouldn't be under the same roof. He consulted engineers and architects and realtors and showmen. His more modest plans were still far more grandiose than those of any other city in the world. Greater Los Angeles Plans would put up $25 million for a "war memorial" auditorium to seat 20,000—as against 17,000 for Madison Square Garden, its big rival. They would put up $15 million for an opera house. The former will have an arena big enough to accommodate hockey and even midget auto racing. The latter will be elaborately equipped for television. With these facilities and a generous sprinkling of klieg lights the men of vision will give Broadway—including long-haired music—a run for its money.

What makes these plans different from the civic promotions of any other city on the make is the personality and objectives of the driving dentist-horseman Charlie Strub. All the bills of GLAP, Inc. are being paid by the Santa Anita Foundation, a fund built up from the proceeds of "charity days" at Santa Anita and allocated (under nominal president P. G. Winnett and nominal first vice-president Harvey S. Mudd) "to accredited charitable and welfare associations."

The San Francisco earthquake in 1906 was the key event of Charlie Strub's life, and possibly the controlling event in the history of grand opera in Los Angeles. The earthquake destroyed Strub's brand new dentist office and tumbled Enrico Caruso out of bed. The young dentist then took a job playing second base for the Sacramento Cordovas—and has been a factor in west coast sports ever since. The great tenor, then in San Francisco with the Metropolitan, was unhurt but outraged. He resolved never to play San Francisco again. The Met had just given two performances in Los Angeles—*Parsifal* and *Il Trovatore*. It could not return to the coast without Caruso and it was not possible to play the west without including San Francisco. The hole was partially filled by the formation of the San Francisco Opera Company, which has supported itself for eleven years by its Los Angeles appearances, but it was not until 1948 that the Met returned to the City of the Angels.

"Doc" Strub's career, meanwhile, didn't seem to be leading toward grand opera. In 1918 he became a part owner and president of the San Francisco Baseball Club. He was then a wealthy chain dentist and he went into professional baseball management as a businessman and as a baseball fan. But baseball business is show business, and fifteen years as chief of the Seals transformed Doc Strub into a showman. By 1933 Strub had almost literally outgrown

(*Continued on page* 70)

PATTERNED FOR YOU

Renie is the studio designer who this month turns her designing talent to creating clothes for you to make. For eleven years she designed for RKO productions, designing clothes for top stars like Ginger Rogers, Lorraine Day, Ethel Barrymore and Joan Leslie. Recently she has gone into the manufacturing business, creating the daytime and evening clothes with that indefinable touch of drama. Renie herself is a beautiful woman who spends every spare moment studying dancing, riding horseback, ice skating (she's won cups galore), and gardening. She has one of the largest collection of art and costume books in the country. Renie's view of fashion is a ladylike one, this season exhibiting a nostalgic feeling for fashion, together with a timelessness in styling . . . which makes for true wardrobe economy! Her most recent picture wardrobe was for the RKO picture "Miracle of the Bells" with the new star Valli.





C-109

Now you can make clothes designed for you by Renie with the same sure eye for beauty that has made her a world-famous studio designer. Opposite page, the peg-top silhouette, flattering for so many figures and with a certain nostalgic charm. To be made of Shirley's rayon Topper, 44 inches wide, about $2.25. This page, the picture-pretty silhouette with snug-fitted waist and swirling skirt, designed to be made of Shirley's 3-ply rayon Strutter, crease-resistant fabric that is a practical choice for the graceful full skirt . . 42 inches wide, about $2.00. Both materials are in California's own high shades and muted pastels for fall, airfast process colors guaranteed against gas-fading or streaking.

You may secure your Modes Royale pattern by sending $2 direct to The Californian Magazine, 1020 South Main St., Los Angeles 15. Please indicate style by number and size . . 12 to 20.



C-110















California Cooks

by Helen Evans Brown



A WELL-DRESSED salad, like a well-dressed gal, goes in for simplicity. Complete simplicity in a salad and, according to those in the know, complete perfection, is a bowl of greens and herbs, served with a classic French dressing. The first salad, or at least the first dish of leaves to be so called, was merely dressed with salt . . the word salad comes from the Latin *sal*, salt, if you care. Later, oil and vinegar were added as an improvement. It might have been better if the thing had stopped right there, but, as always happens, one addition led to another, one garnish to a thousand of them. In 1683 one G. Markham wrote: "First then to speak of Sallets, there be some simple, some compounded, some only to furnish out the table." That last one, as you've gathered, too gorgeous to eat even if anyone had had the fortitude. But Mr. Markham spoke first of simple salads, the one of mixed greens, and so will I. It is admittedly the best of them but, like other things that owe their perfection to simplicity, it has a plan. Once the trick is learned a masterpiece can be produced with complete nonchalance. By you.

MIXED GREEN SALAD

A large bowl is a must, but don't let anyone tell you that it has to be a wooden one. That fad has gone the way of the many rancid bowls that have had to be discarded because no amount of tender care could prevent the soaked-in oil from tasting its age. So, unless you have a wooden bowl you're sure of, use one made of china, or glass, or earthernware . . large enough so that it won't be more than half, or at most, two-thirds full of salad. The choice of greens is up to you: Lettuce of course, either the ubiquitous iceberg or, far better, the tender leaf lettuce. Romaine is excellent, as is water cress, chicory (curly endive), escarole (broad leaf



A FLORENCE THOMAS BOWL

IN CALIFORNIA IT'S SALAD

FIRST

LAST

AND ALWAYS!



endive) and French or Belgian endive. (The last, that blanched, closely headed long leaf, is frighteningly expensive by the pound, but as an ounce or two of it adds much charm to a salad, don't skip it too often.)

Tender leaves of spinach, or indeed any edible leaf, may be used, and fresh green herbs are sublime providing they are used with discretion. Have the greens chilled, and of course washed and thoroughly dried. The French dry theirs by swinging them in a wire lettuce basket until every drop of water has flown away. A tea towel works just as well, but if you're prudent you'll do your swinging outdoors and for goodness sake hold on to the corners of that towel! Or, if this sounds too strenuous, pat each leaf dry with a cloth.

If you want garlic, and I'm sure you do, introduce it in one of these ways: Rub the inside of your bowl with a cut clove of garlic, letting your love of the bulb influence the vigor of your application. Or emulate the French and use a *chapon* (a heel of bread that has been rubbed with garlic) in the bowl when you mix the salad. Or, and this is popular with many people, allow a clove of garlic to stand in either oil or vinegar before using. Break the crisp cold greens into your salad and bring it to the table. The mixing of a salad is a pretty sight and one that will be enjoyed by all the guests. Bring also a small tray on which you've placed a salad fork and spoon, a dish of salt, or a salt mill, a pepper mill, and two cruets, one of oil, the other of vinegar. To be perfect the oil should be pure olive, but if that's beyond your budget dilute it with a tasteless vegetable oil. Likewise the vinegar should be a wine vinegar (the word vinegar comes from the French *vin aigre*, sour wine) but that won't hurt any pocketbook as wine vinegars are comparatively inexpensive. Herb vinegars may be purchased too, and used when fresh herbs are not available.

Now to the actual dressing of the salad: There's an overly quoted Spanish proverb that says it takes four men to do the job . . a spendthrift to add the oil; a miser, the vinegar; a wise man to judge the exact amount of salt; and a madman to toss them all together. I'll go along with the first three, but that last character will have no part in the mixing of my salad . . you'll see why later on.

But first, resting your salad spoon on top of the greens you put in it a saltspoon of salt. (Here's where the "wiseman" comes in. The exact amount depends on how much salad is being dressed.) A few grains of pepper are ground on top of the salt. Now comes the vinegar, added by the "miser." It is usually sufficient to fill the spoon but once if the salad is a small one. Stir this mixture with the salad fork until the salt is at least semi-dissolved, then sprinkle it over the salad. This is said to open the pores of the lettuces so that they will "breathe" in the oil that is to follow. Three or four spoonfuls of it if you have used one spoonful of vinegar. If you're really the "spendthrift" you'll use four and be glad you did, though the famous salad poem by Sydney Smith doesn't agree with me. "Three times the spoon with oil of Lucca crown, and once with vinegar, procured from town."

Now for the tossing, and don't take that word "toss" too seriously. Actually, it is more of a turning action, using the spoon and fork and carefully turning the leaves from the bottom to the top of the bowl until each one is completely covered with the dressing. No madman wanted here . . better the mythical salad-maker who painted each leaf of his salad with a camel's hair brush, dipped in French dressing. Now, with each lovely green leaf glistening with oil, and with the wonderful aroma of olives and of wine arising from the bowl, pass the bowl that each guest may help himself. So good your eye, so sure your judgment, there will not be one drop of excess dressing in the bottom of the bowl; so perfect your salad that there will not be one piece of greenery left to be returned to the kitchen.

Visitors to California usually are impressed by the custom of serving salads . . at least in hotels and restaurants . . as a first course. The practice has its merits as it gives the chef ample time to prepare *le specialtie de maison* while the patron is enjoying the salad, instead of blunting his appetite on too much bread. Even at home this idea is sometimes a good one . . at least for the hostess who is also cook and waitress. The salad, arranged on individual plates, may be already at the places when the guests are seated. There's one course taken care of! No simple salad of mixed greens, though. This introductory salad should be a "Compound Sallet" such as:

CATALINA SALAD

Allow one medium ripe tomato for each serving. Peel and cut into thick slices, reserving the end pieces for other purposes. Arrange the slices on individual serving plates, garnish with a sprig or two of water cress or fresh basil, and cross each slice of tomato with a filet of anchovy that has been split. Now mix together one tablespoon of olive oil and one teaspoon of basil wine vinegar for each serving. Sprinkle each tomato slice with oregano which you have crushed between your palms, pour on the dressing, and serve. No salt or pepper in this recipe . . the anchovy takes care of the first, the oregano the second. This should be served Arctic cold, so be sure to chill the tomatoes after peeling them or, better yet, do it this way: Spear the tomatoes on the end of a long fork and hold them over a gas flame until the skin splits. Put them in the refrigerator until ready to serve, *then* peel off the skins.

Summer lunches call for salads and sometimes nothing else but, so, if there are husky appetites around, they have to have more than a wisp of lettuce. Here is an old friend in a new guise.

BACON AND EGG SALAD

For each bunch of lettuce or romaine, hard boil three eggs, remove shells and chop. Cook six slices of bacon until crisp and crumble it on top of the lettuce which has been put in a salad bowl. Add the chopped eggs, and, if your afternoon activities allow, some chopped green onions. Now sprinkle on a half teaspoon of salt, a few grindings of black pepper, two tablespoons of vinegar and the bacon fat. Mix tenderly, garnish with slices of hard boiled egg, if you wish, and serve with iced tea or milk and with toasted cheese sandwiches. There's a meal of salad that won't be followed by such mutterings as "rabbit food" or "Nebuchadnezar!"

Californians serve salads perhaps most often as an accompaniment to steaks or hamburgers, grilled over charcoal, and served in the patio. First choice for that outdoor salad, at least currently, seems to be one that's neither simple nor compound, but rather a combination of the two. This salad has at least a dozen different versions . . their kinship lies in a coddled egg. Here's one way:

CALIFORNIA PATIO SALAD

Cut a loaf of sour dough bread into half-inch cubes and brown them in oil that has been flavored with garlic. (If you do this with a frying basket you'll save yourself a lot of trouble.) Wash, dry, and crisp four heads of romaine and break it into a large garlic-rubbed bowl. Add a teaspoon of salt, a goodly amount of coarsely ground black pepper, two tablespoons of tarragon vinegar, three-quarters of a cup of olive oil, and six filets of anchovies that have been cut in small pieces. Mix well, then break in two eggs that have been allowed to coddle for one minute. (Put in boiling water, turn off heat.) On top of the eggs squeeze the juice of one large, or two small lemons. Mix very thoroughly, then add a half cup of freshly grated Parmesan cheese and mix again. Now add the croutons, give the salad a turn or two, and serve it forth. This is a big salad, but I promise you it will be eaten in a big way!





The Doheny Memorial Library, built at a cost of $1,000,000, contains more than 350,000 books

U S C

(*Continued from page* 59) Metheny of the physical education department took part in General MacArthur's rehabilitation program for the Japanese.

Unique is the Hancock Foundation under the direction of its benefactor, Captain Allan Hancock, president of the board of trustees. Music, cinema, radio and science are its fields of endeavor, and the four-story Hancock Building has become a Pacific Coast headquarters for marine and biological studies. Here, many thousands of rare specimens are on display, collected on ten expeditions to the Galapagos Islands and other equatorial waters. The Hancock exploration cruiser, Velero III, was taken over by the Navy during the war . . and the Velero IV has just been christened.

Musical culture for the campus and the community is provided by the Hancock Ensemble, with the good Captain serving as cellist. Their presentations of the masters are done under the condition that no fees are charged by their hosts, which include schools, service organizations and clubs throughout the state. In the Hancock Building, too, is the radio department, under direction of William Sener, attended by 400 students. The f.m. station, KUSC, uses the 200-foot tower atop the building, and KTRO, the short wave station, cooperates in the use of the elaborate studio and recording rooms.

The S. C. College of Aeronautics at Santa Maria, north of Santa Barbara, was founded by Captain Hancock, a licensed pilot, and during its 20 years of operation has trained more than 8,000 air cadets. Complete dormitories, hangars for 100 or more planes, and machine shops make this college the largest of its kind in the West. Here, the student may progress from light training planes to P-38s, B-17s or a jet job.

Unique, too, is the Los Angeles University of International Relations at S. C. where students are given background training for diplomatic service. It ties in with interests of the famous Chancellor Rufus B. von KleinSmid, who served as president of the university for 25 years, and who has been given high civilian awards from more than a score of foreign governments for his support in creating goodwill among nations.

The annual Institute of World Affairs, an affiliate of the university, usually is held at the Mission Inn in Riverside for more than fifty authorities on international relations. Here, Dr. von KleinSmid is chancellor, too. The university's department of international relations last term attracted 251 foreign students, and it's not an uncommon sight on campus to see a Chinese girl in native dress or a student from India still wearing his turban.

President of the University today is Dr. Fred D. Fagg, Jr., who took over the administration in September, 1947. Dr. Fagg, assistant to the dean of the College of Commerce from 1927 to 1929, won his A.B. and LL.D. at the University of Redlands, his A.M. at Harvard, and a J.D. at Northwestern. A lawyer, economist and aviation enthusiast, the president served as director of the United States Bureau of Air Commerce in '37-'38 and has been a member of numerous national aeronautical commissions.

"Our largest job today," he says, "is to sell the next generation and to sell ourselves. If the educational institutions of this nation can raise a crop of young men and women who are willing to do their duties like men, the future of this country is secure."

Naturally there are outstanding alumni among the 50,000. Harold J. Stonier is vice-president of the American Bankers Association; Hugh Bailey is president of the United Press; Lieutenant General Ira Eaker recently retired from the Army Air Force; Dr. Tully C. Knowles is chancellor of the College of the Pacific; Dr. Cloyd H. Marvin, president of George Washington University; Hallam H. Anderson, national vice-president of Shell Oil; Mario Chamlee and Lawrence Tibbett of the Metropolitan Opera Co. And locally the former Trojans include Mayor Fletcher Bowron, County Tax Collector Howard Byram, Sheriff Eugene Biscailuz.

The university is alma mater to approximately 11,000 war veterans. Classes are held in every building, including 26 former Army barracks, from 7 a.m. to 10 p.m. More than 9,000 attend classes at University College at night. Tradition dictates that women will not smoke on campus, wear slacks to classes, or recline on the campus lawns.

But . . there are four men for every co-ed!

U C L A

(*Continued from page* 57) Drs. H. S. Penn and S. J. Glass, Los Angeles physicians and research associates in zoology, work under his program, as does Dr. David Appleman, whose research in plant nutrition led him to the study of cancer cells.

The department of bacteriology also cooperates with the medical schools here and in Berkeley, with the Western Regional Research Laboratory and other governmental agencies exploring the virtues of antibiotics which might be of value in combatting tuberculosis and other infectious diseases. Dr. Anthony J. Salle, professor of bacteriology, is a key figure in this work.

Another young and progressive organization at U.C.L.A. is the College of Engineering, headed by Dean L. M. K. Boelter, who came from the Berkeley campus. U.C.L.A. engineers are engaged in a multitude of research projects, many of which are sponsored by organizations as widely different in scope as the research projects themselves. Tests on structural steel, the development of soil stabilizers for building landing strips for the Air Force and roads for the Army, the improvement of fire-fighting equipment for the Forest Service . . these are only a few of the studies under way.

Exemplifying the modern on-your-toes attitude of the engineering department is a piece of equipment known as the differential analyzer . . often called "the mechanical brain." It is a computing machine which saves untold numbers of man-hours in performing mathematical calculations and solves some problems which could not be worked out by conventional mathematical techniques. There are only six such calculators in the U. S. The one at U.C.L.A. is kept busy solving complicated equations for the aircraft industry as well as for other interested parties with problems too big or too tough for a man with a pencil.

The Institute of Geophysics, one of the few such organizations anywhere in the world and the only one in the Western United States, is an all-university project with headquarters on the Los Angeles campus. Directed by Dr. Louis B. Slichter, formerly of M.I.T. and the University of Wisconsin, the institute was recently formed (1) to study the complex problems of the earth's dynamics and (2) to explore the earth for new stores of natural resources. It is particularly appropriate and important to California because of the abundance here of such natural wonders as earthquakes, mountain building, oceanic phenomena, underground water problems, oil, minerals, and varied climate characteristics that include rapid temperature and moisture changes within limited local areas.

Special weather investigations conducted by the institute should be of great benefit to agriculturists. The institute's potential importance to the state at large has been recognized by the formation of a special council composed of mining, industry and research leaders who advise the institute of specific possibilities for service.

The fast-growing theater arts department on the Los Angeles campus, headed by Kenneth Macgowan, former Paramount producer of such hit movies as "Lifeboat" and "Little Women," offers sound training in the arts of stage and screen, and soon will add radio to its curriculum.

Organized to combine strong liberal arts academic requirements with stage training, the theater arts department aims at more than a quick turning-out of actors. The school has been hailed by such respected professional actors as Charles Coburn as one of the very few which offer a thorough grounding in the great traditions of the theater.

A new laboratory containing full facilities for making movies is now in use by the motion picture division of the department, under direction of John Ross Winnie. Hollywood professionals with experience in all phases of production assist Mr. Winnie. The theater division, under Ralph Freud, uses the facilities in Royce Hall which include an experimental theater equipped for central staging.

Unique among college courses, the curriculum in apparel design and merchandising on the Los Angeles campus was made a part of the College of Applied Arts in the fall of 1945 at the request of the California apparel industry and the California State Reconstruction and Reemployment Commission.

The curriculum was designed and set up after consultations between university officials and representatives of the apparel industry to provide a broad academic and cultural background with specialization in clothing designing and merchandising. Close cooperation between the university and the California apparel industry, recognized leader in the sportswear field, provide students of the four-year course with excellent opportunities in a growing industry.

Important work in the analysis of motion pictures and radio as a means of mass communication and propaganda has been done in the department of psychology by Dr. Franklin Fearing. Dr. Grace Fernald has developed special methods of re-learning for children and adults who have difficulty with reading, and has conducted research in the application of clinical methods to the physically handicapped and mentally and socially maladjusted. Other projects being carried on in the department are researches in color blindness and stammering, their possible cures, and psychological aspects of the use of prosthetics by amputees.

The College of Business Administration, headed by Dean Neil H. Jacoby, formerly of the University of Chicago, offers specialized training and sponsors meetings of outstanding groups of business administrators. The Investment Bankers Association, the Southern California Management Conference and the American Association of Advertising Agencies are some of the organizations which have actively participated in the college programs.

U.C.L.A.'s School of Education has directed the training and development of nearly 12,000 teachers and administrators for California's system of public instruction, ranging from

kindergarten to junior college. Dean is Dr. Edwin A. Lee, an educator with a distinguished record of achievement. In the department of geology, Dr. James Gilluly and Dr. U. S. Grant conduct research in earth problems, and during the war trained at least a score of geologists who performed outstanding service in discovering and developing supplies of minerals in which the nation was deficient.

The University of Calfornia at Los Angeles library, one of the fastest-growing book collections in the United States, is under the leadership of Lawrence Clark Powell and has created a music library valued at $500,000. The collection contains more than 8,000 scores and parts for operas, symphonies, suites, concertos, folk songs, band numbers, etc, and serves many motion picture, radio and symphonic orchestras in Southern California. The library itself has become one of the major university research and teaching libraries in the country and serves the demands of the fast-growing and culturally vigorous Los Angeles area.

The old axiom, "the greatest university is not built of bricks and stone . . but of men," is still true. U.C.L.A.'s reputation gains added luster from the service rendered the community by its growing company of distinguished scholars, educators and scientists.

The Dinosaur Fight

(*Continued from page* 52) "My car is outside," Oswald said challengingly, walking over to the door and holding it open. "I wouldn't wear your green hat if I were you . . he's a plant feeder."

I sudied Oswald carefully as we made the turn onto Wilshire and headed for Hancock Park. His jaw was frozen in a half grin. Alas, poor Oswald! Love had unzippered bis mind and now we were out looking for dinosaurs in the middle of crowded Los Angeles. The least I could do, I thought, was humor him this once and then spirit him off to a psychiatrist first thing in the morning.

The bright moon cast an eerie green over Hancock Park as we stepped over a small chain guarding the entrance. Once inside the wall of bushes surrounding the park, we made our way along the small winding dirt path. The blur of traffic headlights and neon signs on the boulevard close by served as strange contrast to the peaceful moonlit park.

Oswald led me straight to the small lake. An occasional gas bubble struggled through the liquid tar bottom and broke on the surface of the water. Oswald pointed to the dark shadows beneath the blue gum trees across the lake.

"I can't see very well with these new glasses," Oswald whispered. "Do you see anything unusual over there?"

"Nothing but trees, I hope!" I said, straining my eyes.

"He was standing over there last night," Oswald said quietly, "tearing up plants by the roots and tossing them down his giant neck."

I started chuckling. You can't muzzle a sense of humor forever.

Oswald glared at me disgustedly. As we walked around the park he was scarcely aware of my presence. Desperately clinging to the briefcase he had carried along with him, Oswald scanned the surrounding treetops like a hungry water crane.

We were standing at pit number ten now. "Look, Oswald," I said, pointing to the descriptive placard nailed to the wooden post. "This is where they found our very dear old friend, the saber tooth tiger. A couple hundred of them dug up from this spot alone."

"That was practically yesterday . . a mere 500,000 years ago!" Oswald grunted disinterestedly.

I listened quietly to the gurgling sound of bubbles surfacing on the liquid tar pit. Oswald's scientific mind had years past gone into the convent of the Mesozoic Age. He refused to be more than lightly concerned with any species originating less than a million years ago.

The gurgling sound seemed even closer now. Turning about swiftly, I stood there with shocked expression. Oswald, the man who has never taken a drink stronger than limeade in his life, was tipping a large black bottle to his lips. He jumped guiltily as I wheeled about, and quickly stuffed the bottle back into the briefcase.

"That's all I want to know," I said disgustedly, starting to walk away.

Oswald was performing a lot of "firsts" that evening. He started bawling in a most flagrant manner. Reluctantly, I was compelled to sit on the brick guard wall of the pit and discuss Unrequited Love, its causes and after effects. Oswald unzippered the black briefcase and lifted the uncorked bottle toward the moonlit sky.

"To a lost cause!" Oswald sighed, flourishing the bottle as though it were a champagne glass. He drank deeply and extended the bottle in my direction, his expression intimating the toast would not be official unless I took part in the sorrowful ceremonies.

Thin, purple streaks of false dawn were edging the horizon as we headed back toward the park gate. The traffic noise on Wilshire had dissolved into the lone chirping of a park cricket. A dozen yards from the gate entrance, Oswald tapped me on the shoulder. "Aren't you going to wave goodbye to our pal Bronto?"

"Bronto who?" I said, turning around.

"Good old Brontosaurus Excelsus, the dinosaur," Oswald said. "That's not a fox terrier you see scratching his back over by pit ten."

Looking in the direction of Oswald's pointing finger, I could see a colossal reptile head darting nervously from side to side against the pale yellow moon. The giant stovepipe neck towered high over the treetops. It was walking now and it was as though half the bushes on the horizon had suddenly started moving. When a clearing had been reached I could see the four pillar-like limbs supporting an enormous arching back that must have weighed forty tons.

"He's coming over to say goodbye now," Oswald said.

"Tell him I've gone!"

"Ah, ah!" Oswald remonstrated, yanking me back by the coat tail. "He's as harmless as a kitten. . . . Brontosauruses like to gorge themselves on plants and grass."

My adam's apple was going down for the fourth time. "How long has he been over there?" I whispered with what was left of my voice.

"He was grazing behind you when we were at the pit," Oswald said. "I didn't mention it . . . I don't see how you could have missed him."

What happened next caused my knees to tremble. The mighty dinosaur trumpeted, the blast echoing from Burbank to Terminal Island. Great soaring buzzards were fanning the air directly over the dinosaur's head.

A sinister looking tan cat the size of a horse was crouching behind a nearby boulder. I grabbed Oswald and pointed excitedly! "Look! A live saber tooth!"

"The bushes over there are lousy with them," Oswald said. "They're waiting for old Bronto to stick his tootsies in that goo pool."

"Let's get out of here while we're still alive!" I pleaded. The buzzards had learned to keep a respectable distance from the dinosaur now. Bronto was lumbering slowly in our direction, stopping now and then to uproot a small bush and gulp it down his massive throat without mastication.

"Were you aware that dinosaurs keep round boulders in their stomachs to help digest food?" Oswald asked cooly, refusing the while to budge an inch from where he was standing.

"I have no intention of finding out!" I said, crawling on my hands and knees toward the gateway. Several yards ahead I stopped cold in my tracks. A huge reptile head curving downward from the sky blocked my path, regarding me silently with dull, blinking eyes.



Jolly fellow . . Hammer Schmidt . . is the author of this terrifying piece, based on his visits to the famous La Brea Tar Pits under the glare of the noonday san. He declares that he often awakes at night to the agonizing cries of sabertooth tigers and the trumpeting of Imperial elephants. But then, he continues, it could be the noise of the traffic on Wilshire Boulevard. Hammer likes animals. He collaborated with Ogden Nash on a gay book called "Stag At Eve."

I felt Oswald's bony fingers poking my shoulders warningly. "I wouldn't crawl if I were you . . . he is thinking possibly that you are a water beetle."

One frightened broad jump landed me behind a massive tree trunk where Oswald stood. Pulling a small steel mallet out of his briefcase, Oswald started tapping the tree trunk like a woodpecker. "I want to see how Bronto's reflexes are, if any!"

I noticed the thick scales on the trunk when it lifted itself high in the air and walked away. The huge, bony tail, grinding brush and pebbles in its wake, slithered past and twitched momentarily, knocking both of us over like tumbling kittens.

When I recovered seconds later, the dinosaur was muzzling Oswald along like a cat playing with a wounded mouse. Oswald jumped up and performed a startling feat. Leaping over the snout of the dinosaur, Oswald scurried up the long leathery neck until he reached the animal's mountainous back, and then perched there in cowboy fashion. Bronto continued to graze on bushes as though Oswald were a clinging gnat. Suddenly the dinosaur bellowed and raised on his hind haunches.

Shouting for help as I ran out of the park, I could see Oswald hanging desperately to the bucking dinosaur's neck. He still had the probing mallet in his free hand, busily testing the reflexes of each vertebrae in the giant's spine.

Oswald was shouting something at me gleefully. Just then the upper part of the dinosaur shuddered momentarily and like a tremendous mountain slide, plummeted downward, followed by the sickening sound of forty tons of dinosaur crashing to the earth.

A police prowl car turned sharply off Wilshire and pulled up in front of the park with screeching brakes. Detectives swarmed out of the car before it had come to a complete stop. "In here! In here!" I shouted, leading the way back into the park. "Dinosaurs!"

Inside the park I was dumbfounded at the lone sight of Oswald lying at the brink of the tar pool, staring into it blankly. He answered my silent question by merely pointing morosely to large air blisters seeping upward through the liquid asphalt.

A certain amount of skepticism prevailed the following day when we explained our discovery to the magistrate down at City Hall. And you'd think those old fossils, the Board of Supervisors at the museum, would back up their employees in a discovery of this magnitude! What happened amounted to a complete betrayal of faith between employee and employer. Oswald and I were forced to take a month's vacation on the grounds that we had been working too hard lately and were in need of complete rest.

Now that I review the events leading up to the dinosaur's appearance, I am certain that Oswald and I were not victims of hallucinations brought on by the bourbon fumes. Because people who experience said illusions claim faithfully that animals therein range from snakes to elephants of varying shades of red. No one, to my knowledge, has ever reported grappling with a dinosaur while under the influence of the grape.

FOR YOUR CONVENIENCE . . HERE ARE THE STORES

Here they are, madame! Here is a supplemental list of stores . . and we hope they're convenient to you . . that carry most of the smart, new fashions we've shown in this issue. The nearest store listed will be happy to fill your mail order, or you may write to The Californian if you so desire.

Page 30—Saba of California's three-piecer is available at J. W. Robinson, Los Angeles; Yearing's, Austin; C. H. Yeager Co., Akron. Junior Miss of California corduray wardrabe at Nancy's, Hollywood; Younkers, Des Moines; Kerr's, Oklahoma City; J. L. Brandeis, Omaha; Miller Bros., Chattanooga.

Page 31—Madalyn Miller's rayan plaid at Lucille's, Westwood Village; Maas Bros., Tampa; Davidson's, Miami; Bertha Cooke, Tallahassee. Marjorie Montgomery's gabardine suit at Bullock's-Wilshire, Los Angeles; Lanz of California, Los Angeles and San Francisco; Miller Bros., Cleveland; Mademaiselle, Sacramento; Beverly Dress Shop, San Antonio.

Page 32—Lanz of California gabardine jumper at Lanz stores in Los Angeles, San Francisco, Seattle.

Page 33—Viola Dimmit gabardine raincoat also at I. Magnin, Los Angeles and San Francisco; Neiman-Marcus, Dallas. Alice of California's striped cottan also at Yeilding Bros., Birmingham; Higginbatham Bros., Camanche, Texas; The Paris Co., Salt Lake City; Dorel's, Berkeley; Island City Dress Shop, Alameda; Darathy's, Livingston, Calif.; Albert's, Inc., San Rafael; Gertrude Mingea, Chicago; Peaple's Stare, Saffard, Ariz.; Granger's, Emporia, Kan.; Seabright Dress Shop, San Francisco; The Corals, Guam; Ecanamy Stare, Hayward, Calif.; H. E. Johnson, Wickenburg; The Taggery, Manteca, Calif., Bishap Variety Shop, Oceanlake, Ore.; The Stylist, Auburn, Wash.

Page 34—Lynn Lester rayan gabardine classic at Haggarty's, Los Angeles; Wm. H. Black Co., Indianapolis; Frick's, Pasadena.

Page 35—Barney Max three-piece outfit at D. H. Halmes, New Orleans; Sakowitz Bros., Haustan; A. Harris, Dallas. Hollywaad Premiere's rayan gabardine suit at Gude's, Los Angeles; Charles Stevens, Chicaga.

Page 37—Hallywaad Premiere caordinates alsa at stores listed an page 15; a gaad-sized list, and there's probably ane near you.

Page 41—Zalat af California three-piece suit alsa at Gude's, Los Angeles; Bon Marche, Sacramenta; Garfinckle, Washingtan, D. C.; Nancy's, Hallywaad; Liebes, San Francisca; Kerr's, Oklahama City; Daltan Ca., Batan Rauge. Mitchell and Haffman waal jersey alsa at Higbee's, Cleveland. Lanz af California palka dat jersey with apran available at Lanz in Las Angeles, San Francisca, Seattle.

Page 42—Andree Gay's black satin and blause at Ann's and Gald's, Las Angeles; Peggy Shap, San Francisca; Bess Blair, Bakersfield; Smart Shap, Camptan; Renee's, Santa Manica; Jay's Dress Shop, Sonora. Francine Fracks' rustling taffeta at Ballard & Brackett, San Diega. Linsk af California twapiece crepe at Bullack's, Las Angeles.

Page 43—Glamaur Time dress at Haggarty's, Las Angeles; Ann's Shap and Peggy Shap, San Francisca.

Page 45—Emma Damb taffeta farmal alsa at Emery-Bird-Thayer, Kansas City; Miller & Paine, Lincaln; Abraham & Strauss, Braaklyn; L. S. Donaldsan, Minneapalis; The Hecht Co., Washingtan, D. C.; Denver Dry Gaads, Denver; Meier & Frank, Partland; Einbender's, St. Joseph; Harne's, Dayton; Schuneman's, St. Paul; J. N. Adams Co., Buffala. Cale af California creation at D. H. Halmes, New Orleans; Allen Abbes, Miami.

Page 53—Irving Schechter suit available at Bullack's-Wilshire, Las Angeles; Ralph Rupley, Haustan; Johnsan Dress Shap, Fart Warth; Dunlap Co., Victaria, Texas; Mildred Maare, Beverly Hills; Parsan's, Tulsa; H. Liebes, San Francisca; Carroll's, Baise; Carman's, Omaha; Charlatte Shap, Oxnard; Levee's, Vallejo; Bernard's, Spakane; Elwaad's, Oakland; Lillian's, Lang Beach, Calif.; Gladys Tevis, Santa Barbara; H. C. Capwell, Oakland.

CALIFORNIA UNDERWRITES CULTURE

(*Continued from page* 63) San Francisco and the off-league baseball which is all we have on the coast. In that perilous bottom year Strub, who had been wiped out and put in debt by the crash of '29, performed a prodigious feat of money-raising and founded Santa Anita. It was an immediate success. Today Charlie Strub is lord of a magnificent clipped and irrigated domain. Today Charlie Strub packs in hundreds of thousands from booming Los Angeles, and Santa Anita is known like the palms of their hands to bookmakers throughout the land. And today Charlie Strub—twelve years a dentist, fifteen years a ball club owner, fifteen years a racecourse operator—is ready for another seachange.

Los Angeles is waiting for destiny, too. Destiny has already arrived, according to Rudolph Friml, the romantic Viennese with a Hollywood address. Friml airily announced when he returned on a boat recently that Los Angeles was already the music capital of the world and that it has surpassed Vienna in its palmiest days, even if it hasn't a Strauss. Edwin Lester, producer of musical comedies for the Los Angeles Civic Light Opera Association, is equally certain of destiny. The world premiere of his *Magdalena*—which hit a new high in production cost at $250,000—opened July 26 at the Philharmonic Auditorium. It is one in a series of progressively more lavish musical extravaganzas. All the signs seem to point to a new and higher musical destiny's being just around the corner.

Parenthetically it should be noted why it is not particularly newsworthy — or at least not magazine worthy — that Los Angeles is starting to build the world's greatest auditorium, complete with subterranean parking space for 5000 cars. This is the Los Angeles the world is well aware of; the rabble whose interests are confined to bread and circuses, the city whose brassy soul is expressed in the glittering banalities of Hollywood. But to identify the city with great music or at the pinnacle of the arts or as a Vienna reincarnate on this Pacific slope—that's something else again.

However, these doubts about the gawky, sprawling city are confined to a certain very bookish minority. The people who like to talk and intellectualize and spin theories about Los Angeles are painfully aware that the city is no center of culture and refinement. But none of these doubts trouble the sleep of a Doc Strub, who tailors his shows to the audience as he finds it: or of a P. G. Winnett, who began metering yardgoods to Los Angeles in 1896 and has been at it ever since; or of Harvey Mudd, the miner whose OK is persuasive in the financial community. The doers of Los Angeles think opera is a good bet. And, having made this decision, they propose to put opera on its feet. All the other considerations are brushed aside, even the occasional argument that, in a century of trial, grand opera has never been on a paying basis.

Possibly opera lovers, if they'd had their way, would not have chosen Doc Strub, the horse-race man, as the instrument of remaking musical Los Angeles. He is certainly the complete antithesis of Vienna's Emperor Franz-Josef, the magnificent. Doc Strub is raw, western and direct. And it was possibly smart of the Met chairman, George Sloan of New York, to suggest *including* Los Angeles in the corporate name of the leading American opera. But when it comes right down to horse-trading we'll bet on Doc Strub. We'll bet that the next time he gets the New Yorkers in a smoke-filled room Los Angeles will come out known as the *home* of the world's finest opera company. Destiny is playing right into Doc's hands. And destiny operates in strange ways. It was perverse destiny that raised an "uncouth barge captain" named Cornelius Vanderbilt — whose most famous printable statement was "the public be damned!"—to found high society in New York. Today destiny is playing another trick. But possibly in another generation, when we are all aware of the debt musical America owes Doc Strub, it won't seem quite so strange that he is known today only as the man who makes the pari-mutuels tick.

SAM BALTER DECLARES ATHLETES TAKE FIRE FROM THE SUN

(*Continued from page* 62) The basketball player generally regarded as the greatest of all time is an ex-Stanford star from out of a San Francisco high school, Angelo "Hank" Luisetti.

Speaking of San Francisco Italians, like Hank Luisetti, the natural transition is to baseball. And one wonders where else in this country, in a comparable geographical entity, has there been a producing-ground for big-league stars to compare with San Francisco's North Beach: its three DiMaggios, headed by the nonpareil Yankee Clipper, Joe; Crosetti, Lazzerri, Gomez, and dozens of others? If there IS such comparable breeding-grounds, then it might be a schoolboy playground on the south side of Los Angeles called Manchester. From this playground sprang Mickey Owen, Steve Mesner, Bobby Doerr, Lou Stringer, George Myatt, George McDonald, George Metkovich, Gene Mauch, Nippy Jones, and many another major league ballplayer.

Of the top-drawer names in baseball, California claims Ted Williams and Joe DiMaggio; and the latest two raves, the hurler Blackwell and the slugger Kiner, are both natives of the outskirts of Greater Los Angeles. It is too bad Bob Feller's Van Meter is in Iowa, but then there are many citizens of Long Beach, which is Iowa on the Pacific, who claim Feller, too.

If California didn't send 'em up, California gets 'em when they come down, or when they retire. Ty Cobb has been with us so long we are inclined to forget that he went up to the Big Time from Georgia. At least, we have him now.

So many Californians, in fact, have gone up to major league baseball that, at the moment, the brass hats of the Pacific Coast League are waging a strenuous fight for recognition as a third major league.

"Pants" Rowland, the Coast League president, is telling all who will listen that if the baseball draft-law were rescinded so that the West Coast could keep its baseball products instead of sending them on up to the National or American League, then in no time at all the Coast League would be of equal caliber, and major league recognition would be automatic.

However, baseball law being what it is, it is likely that such recognition is a good distance off. Still, there are others who say major league baseball will come to California in a different way: that one of the present major league franchises will simply move to Los Angeles or San Francisco. This is what happened in professional football, and is as inexorable as the tides for baseball also, according to those who know how avidly baseball men follow the dollar—and considering how many dollars are coming West.

When we asked Babe Ruth about this momentous question, we found him a bit cynical in the matter. "When do you expect major league baseball to be played on the West Coast?" we asked him.

"When will they play it in the East?" he replied.

Within the confines of this space, it is, of course, not possible to list the many California champions: the handball champion of the United States, for example, Gus Lewis, is from the Hollywood Athletic Club; the greatest women's swimmer of all time, Ann Curtis, is from San Francisco's Crystal Plunge; the world's greatest badminton player, Dave Freeman, is a Southern Californian; and the list extends indefinitely.

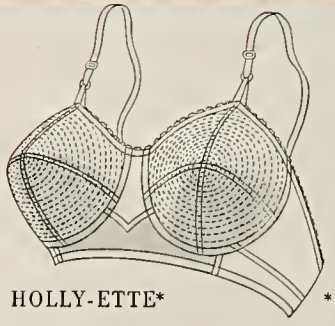
Now, if the defense attorney will promise not to mention football and the Rose Bowl games of '46, '47, and '48, the plaintiff rests.

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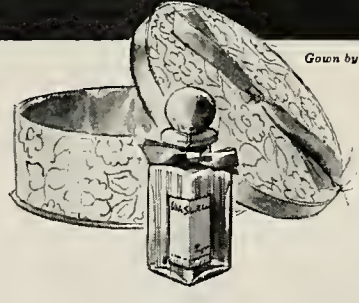
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Women with courage for harsh enterprise,
Children with searching wonder in their eyes,
Patient-eyed cattle with no other aim
Than serve the master till he staked his claim.

Gone is the mining camp, the frontier store.
The covered wagon roams the trails no more.
Stilled is the campfire song, the frontier fun.
Once richly laden lodes are spent and done.
A hundred years—what have they wrought? Behold
What these men started with their search for gold.
Who knows what from our questing now may spring,
Or help another hundred years to bring?

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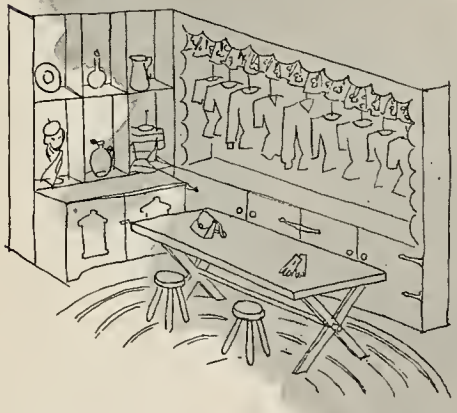
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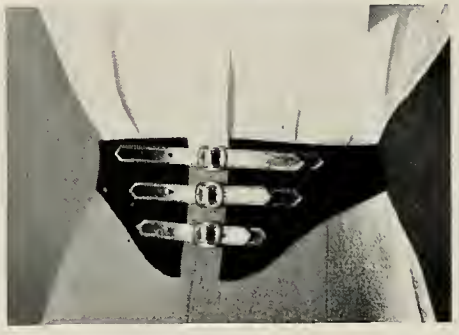
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IN-A-PURSE . . . organizes handbag so efficiently that you can put a finger on important items in a hurry. No digging . . . no embarrassment . . . pleated pockets hold wallet, compact, letters, receipts, etc., right where you want them. Transfers as a unit from one purse to another . . . nothing left behind. Of durable Marvalon fabric in blue, green or red. Specify size wanted—standard (9 pockets) or miniature (7 pockets). Either size only $1 postpaid. In-A-Purse Co., 4023-B Cottage Grove, Des Moines, Ia. No C.O.D.'s.



ROUND-THE-POLE . . . patio table cloth. Just throw it 'round the pole and zip it up! No more mats or makeshift napkins to blow away in a welcome breeze. In three sharp colors: red and white; blue and white; or green and white checks. Fits your garden table, round or square. Mercerized cotton in smart basket weave, hand-printed; pre-laundered. $4.95, postage prepaid. If in California, add 2½% sales tax. Matching napkins, ready-hemmed, 18 inches wide, only 40c each. California Living, 1018 South Main St., Los Angeles 15, Calif.

roundup

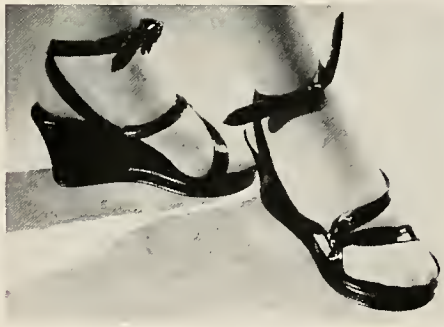
EGG COZIES . . . One hundred years ago our great grandmothers treasured egg cozies, and homemakers today are captivated by their quaint charm. These colorful pixie-caps keep the eggs warm on the table, and blend with any dining room decor. Entirely handmade, available in white, pink, lavender, blue, yellow, fuchsia, green, purple, scarlet, royal blue. Just $1.00 for three in a gift package. Send check or money order, no C.O.D.'s please, to Marie Farmer's Work-Box, Dept. C, 92 Grafton St., Arlington 74, Mass.



BELT BAG . . . by Jim Pack. Smartest news for fall is this entirely handmade and hand-stitched set . . . perfect accessory for any costume. Belt and bag (with plenty of room for your portables) may be worn separately or as a unique combination. Solid brass buckle brightens the belt and leather thongs hold the bag snugly in place. Fall fashion colors: Natural steer; lemon sherbert elkskin; cape-skin in black, brown, red, or blue. $15, prepaid delivery. (Please add 38c for tax and delivery in Calif.) Direct from Jim Pack, 1461 Grant Ave., San Francisco, Calif.



BRONZE BEAUTY . . . handmade originals are these shimmering bronze kid sandals. The bare cut and modified wedge provide cushioned luxury for your feet. Ankle straps can be tied fore or aft, as you choose. You'll love these for dating, for dancing, for dress. Suede in red, cocoa, black, white or green (with gold piping, if you wish). Suede, $23.50. Gold or bronze leather, $25.50. (Add 2½% sales tax for Californians). Sizes 4 through 8, N or M. Send your order to Dodd's of California, 1726 Bonita Ave., Burbank, Calif.



CALIFORNIA '49ERS . . . for your collection of delightful conversation pieces in jewelry. From this Gold Rush charm bracelet dangle perfect miniatures of nuggets, pick, pan and shovel . . . and the tiny sombrero lapel pin is a perfect replica from the days of the Golden West. A precious set for you, and just the thing for that unusual gift. Gold plated for beauty and durability. Only $1.00 each plus 20% luxury tax; 2½% sales tax if in California. At the store in your vicinity, or write Biltmore Accessories, 846 S. Broadway, Los Angeles, California.



PERSONALIZED POTTERY . . . to make eating fun for the children. A colorful, durable 4-piece set of dinner and butter plates, mug and bowl . . . with your child's first name baked into each piece. Enthusiastic letters are received daily about this attractive set, for it pleases parents as well as children. Ideal for the birthday or occasional gift. Just send child's name and sex (pattern differs for boy and girl) with check or money order to Johnson's China & Glass, Dept. C, 11 Court Street, Binghamton, New York. Only $5 prepaid. Add 50c if west of the Mississippi.



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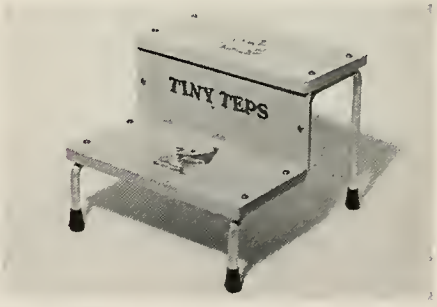
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CHARM STRING. Very Californian and very colorful for your potio or outdoor living corner is this goy string of gourds and simulated fruit, all highly shellocked. $1.00 postpoid.



TINY TEPS. Step-up for the youngsters, very handy for bathroom use. Aluminum frome, painted plywood steps, non-skid rubber feet. Shipped flat, easily assembled. $3.95 (Add 25c far postage).

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"Metronome" . . a feather-light two strap sandal that fits like a charm and looks like a dream. Suede or calf, in rich autumn shades. Sizes 3 to 10 in all widths. To retail about $9.95.

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shopping roundup



FASHION DEMANDS . . . the metallic touch . . . and Dutch Girl Yarns comply, with non-tarnishing lamé for knitting and crocheting ever-so-smart accessories. The attractive evening bag illustrated is easily made, with four spools. This 3-ply Dutch Girl Lamé comes in 75-yard spools, in gold, silver and copper for about $1.00 a spool. These and other Dutch Girl Yarns are at The Broadway Dept. Store, Los Angeles, other department stores and yarn shops. Or write direct to The Bridgeton Co. Inc., Metro Station Box 5280, Los Angeles 55, Calif.



STOP THAT PEEKING . . . Here's the new No-Peek-O, the smart streamlined aluminum set that prevents peeking in gin rummy and other card games. It keeps the cards in neat order, and the cleverly designed felt base protects your table top and prevents slipping. You'll want several for yourself and for unusual gifts. They're attractively packaged and available in beautiful shades of blue, green or red. Postpaid, only $1.00. Sorry, no C.O.D.'s. Order direct from the Balas Manufacturing Company, 3804 Woodland Ave., Cleveland 15, Ohio.



WILLYS OF HOLLYWOOD . . . creates the Hideaway, a unique gossamer-sheer stocking, with handmade zipper pocket in the top for mad money, key, lipstick, compact or jewels. Exquisite hosiery of Dupont nylon, with or without seams. 54 gauge, 15 or 20 denier. Newest fall shades: smokecloud, autumn brown, bronze tone, gunmetal, navy, black, topaz, green, Bermudana, negrita. Sizes 8 to 11, made to order. $5.00 a pair, at May Company Wilshire, Los Angeles, and other fine stores. Or write Willys of Hollywood, 1141 N. Highland, Hollywood 38, Calif.



QUAINTLY QUILTED . . . yes, the buckle is actually quilted in this newer than new version of what to wear around your middle. This belt, about 2½" wide and made of the finest gold kidskin . . . wears well with tweeds and silks alike. Comes in sizes 24 to 32, and costs approximately $5.00 at leading stores across the country. If not available at your favorite store, write Phil Sockett Mfg. Co., Est. 1925, 1240 South Main Street, Los Angeles, California.



SALAD MISTRESS . . . you'll want for yourself, and for your friends, this six-piece set of California pottery. It includes oil and vinegar cruets, mustard jar with cover and spoon, salt and peppers, all on an easy-to-handle plastic tray. Colors to match your kitchen, patio or barbecue: Red and white; maroon and green; blue and white; or turquoise and yellow. Just $2.00 plus 25c for mailing if outside of California. Add 2½% sales tax (5c) for California delivery. Orders are promptly filled by Fred L. Seymour Co., Box 1176, Beverly Hills, Calif.

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TOM BINFORD

From California:

Allardale of The Beverly Wilshire Hotel presents two exciting new originals by MEREDITH; fashion pace-setters from the current fall collection of THE HOUSE OF MEREDITH.

Extreme right: PROSPECTOR'S PONY is Meredith's salute to the California Gold Rush Centennial. Featuring dolman sleeves and pencil slim skirt. and taking its color cue from a Pinto pony this creation truly represents the designing skill of Meredith. It comes in a combination of three colors: black with white and ambertone. Sizes 10-18. $89.95.





Directly above: TWO-TIMER. A double duty sleek fitting dress which boasts two interchangeable button-on midriffs. Black wool with butterscotch wool jersey midriff for daytime wear and companion metallic midriff for cocktail and dinner wear. Shown at left. Sizes 10-18. $79.95—includes both midriffs.

Both styles in Cohama's "Request" sheer wool crepe.

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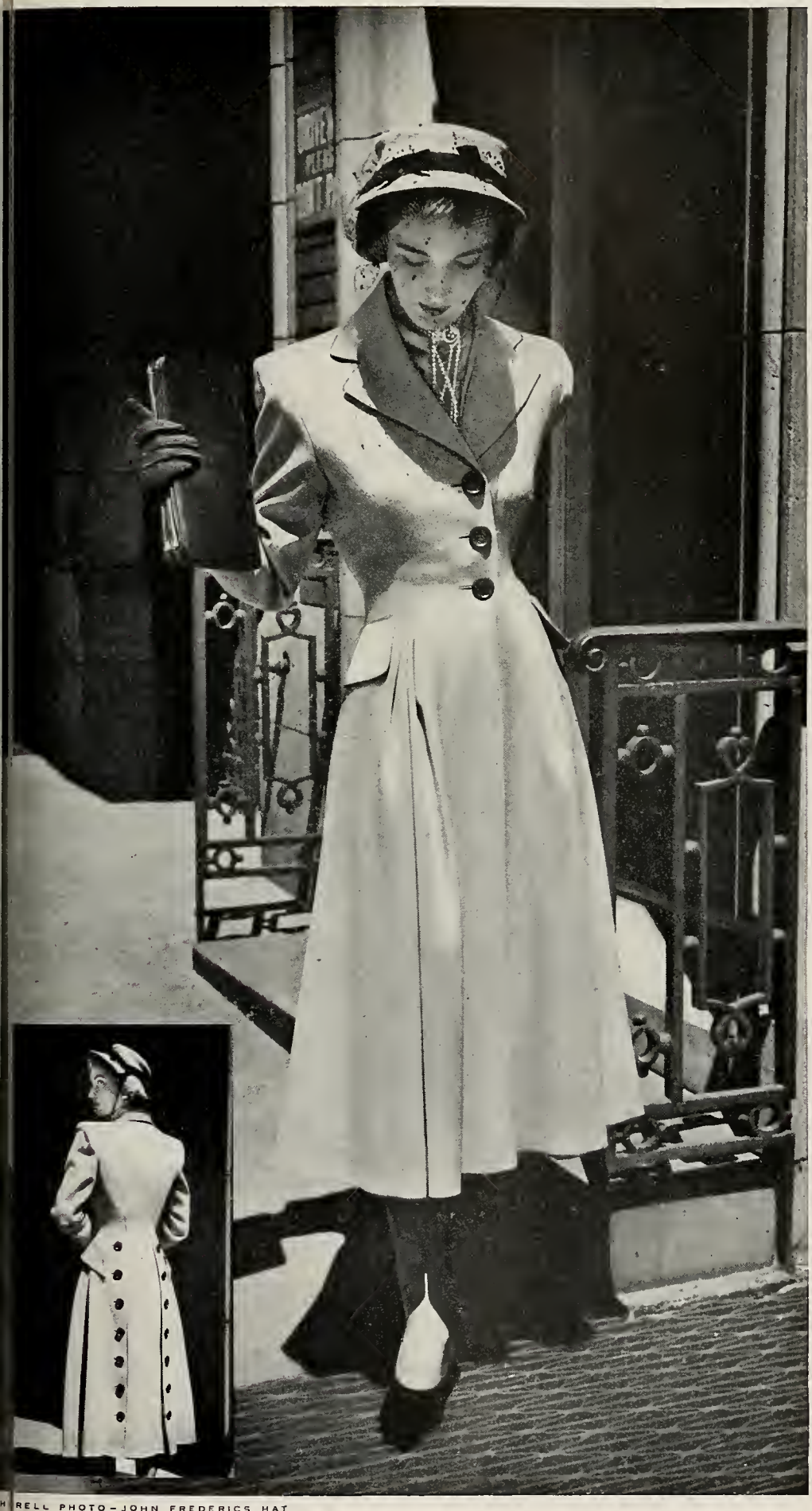
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TEXAS: Park Bishop Co., El Paso; Thelma K. Brill, Houstan; A. P. Cory Co., Ft. Warth; Elite Carset Shop, Texas City; The Fair, Ft. Worth; The Foshion Shap, Gainesville; Foley Bros, Houstan; W. A. Green Co., Dallas; Lee Medical Supply Co., Abilene; Abe M. Lewis, Houstan; Mallies Style Shop, El Paso; Mather To Be Shop, Midland; Page Boy, Dallas; Papular Dry Goods Co., El Paso; Prelude Maternity Shap, Jacksanville; Renfro Drug Co., Inc., Austin; Theresa Sampsan, Galvestan; Sammers Drug Co., San Antonio; Terrell Supply Co., Ft. Worth; Terry Farris, Edinburg.

UTAH: C. C. Anderson Co., Lagan; Auerbach Co. and LaRies Shap, Salt Lake City; Lewis Ladies Store, Prava; Mokoff, Salt Lake City; The Orchid Shap, Ogden; The Paris Co., Salt Lake City; RoLan's, Ogden; Rosana Shop, Richfield; Style Shap, Helper.

WASHINGTON: C. C. Andersan Stores Co., Richland; Bon Marche, Spokane; Browne's Store, Grand Coulee; The Fisher Co., Tocama; Frederick & Nelsan, Seattle; Gaines Corset Shop, Wenatchee; Garners, Spokane; Goff's Apparel, Centralia; Knettle Corset Shap, Tacama; Paulsan's Salon, Olympia; Ramsay's, Vancauver; Rase Shop, Yakima; Rumbaugh-McLain, Everett; Shaw Supply Co., Seattle; Elizabeth Wessels Corset, Spakane.

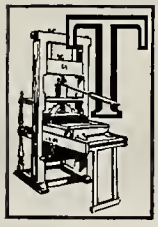
WISCONSIN: McNeany's, Beloit; Harry S. Manchester, Inc., Madisan; Milwaukee Boston Store, Milwaukee.

WYOMING: Dabbin's Women's Wear, Cheyenne; Hetts Co., Rock Springs; Kings, Rawlins; Mary Jane Shop, Laramie; Olingers, Lusk; Quality Shop, Casper; Union Mercantile Co., Rock Springs; Vetas Store, Torrington.

In the Crucible of California . . . Gold and Printer's Ink

AN ANCIENT PRESS, A QUININE BOTTLE AND GOLD CHANGED THE COURSE OF HISTORY IN THE WEST

by william j. bowen



This is the romance of a printing press that was already old when our story begins. It is the story of California's first printing press which recorded one of the world's great news scoops . . seven weeks late.

It is the story of a Yankee printing press that served Don Agustin V. Zamorano and the Mexican government of California before it set about to record the discovery of gold and follow the miners from placer to placer and from boom town to boom town. Like the stories of so many of the miners themselves, it ends in tortuous violence and passes into anonymous obscurity.

Its high moment was reached when it was in the service of California's first newspaper, *The Californian*. On March 15, 1848, it scooped the world on the biggest news break of the middle nineteenth century. This may appear hardly surprising, however, since the thing happened in its own frontier backyard. But actually, *The Californian* did not get around to reporting its scoop until more than seven weeks after the event, and even then buried it in an eleven-line story at the bottom of page two. The old, worn-out press stubbornly ground out the copies, as insensitive as its editors to the history it was recording under the simple head, "Gold Mine Found."

Gold Mine Found.—In the newly made raceway of the Saw Mill recently erected by Captain Sutter, on the American Fork, gold has been found in considerable quantities. One person brought thirty dollars worth to New Helvetia, gathered there in a short time. California, no doubt, is rich in mineral wealth; great chances here for scientific capitalists. Gold has been found in almost every part of the country.

It took Sam Brannan's quinine bottle, two months later, to awaken the world to the full significance of the story. But the Gold Rush was on. Publishers and printers alike abandoned their weather-beaten old press and scurried off for the Mother Lode country, a jump ahead of their subscribers. All San Francisco followed. This was not the first nor yet the last, time that its creaking timbers had been jettisoned by its owner or left to the hardships of gathering dust and loneliness. Hardship was second nature to it.

The Spanish rule of California which had begun in 1769 had given way to Mexican rule in 1822. Three years later there came to California from Mexico one Don Agustin V. Zamorano in the service of the government. He was destined to become a statesman, soldier, craftsman and, to our special interest, California's first printer.

In about 1829 Zamorano contracted with a Yankee sea captain to pick up a printing press for him; but it was not until 1832 that it arrived around the Horn, and 1834 before anything was printed on it (possibly because there were no printers to be had; possibly because the scanty fonts of type were as worn and hoary as the weather-beaten old press). The remarkable piece of machinery which was delivered to Zamorano, and which was destined to serve as historian of the Gold Rush era, was a sad instrument of the graphic art even for that day. Its massive, upright wooden frame, heavy stone bed and huge iron screw were reminiscent of Benjamin Franklin's earliest crude equipment. Bearing the trade name Ramage, it was unquestionably among the very first presses to have been manufactured on the American continent. It cost Zamorano $460, including the sea captain's fee. The Boston trader who supplied it had craftily filled the order, at that safe distance, from the meanest second-hand equipment available. Nevertheless, whatever its full life in staid Boston may have been, it embarked in its old age on as rugged a career of adventure as any of the pioneers whose lives it chronicled for the next twenty years.

When it finally got going, the old Ramage turned out Mexican government documents, books, tell-tale letterheads and commercial printing. But after two years of preserving in ink the family names of Pico and Sepulveda, and striking off Alvarado's famed Declaration of Independence of Alta California, Zamorano left California hastily and the press, recording its contemporary history the while, fell into the hands of the revolutionists after the fall of the presidio at Monterey. It changed hands several times, traveled to Sonoma and back to Monterey, then disappeared. "It was junked in a deserted adobe," historian Carl Wheat wrote, "and when the Americans arrived in July, 1846, this moth-eaten exponent of latter-day culture had been almost completely forgotten."

Eurekal Emigrants were lured by posters and decarated cards giving notice of sailings by fast clipper ship to the gold fields of California. 117 days was labeled rapid transit.

But among the invading Yankees were the Reverend Walter Colton and "Doctor" Robert Semple, who turned up the dust-covered, rusting hulk. Whereupon they repaired its mouse-eaten ink balls, scoured its aging frame, oiled its creaking joints and forthwith founded *The Californian*, California's first newspaper. Back from its retirement, the old press reverted to English, its native tongue.

The first issue, printed on cigarette wrapping paper, was out in August 1846 (its centennial anniversary saw the birth of The Californian Magazine). But this was not until two days after Commodore Stockton had made big news by defeating the Californians and raising the American flag over the pueblo of Los Angeles for the first time. This disturbed Colton and Semple not a whit, as the news did not reach Monterey until three weeks

Coleman's California Line.

CLIPPER OF SEPTEMBER 17th.

THE ELEGANT AND FAMOUS CLIPPER SHIP



PRIMA DONNA

PRAY, COMMANDER, is at Pier 15 East River, receiving cargo, and will sail promptly as above. Rates strictly A No. 1, and made the passage in 117 days.

WM. T. COLEMAN & CO., 88 Wall St.

TO SAN FRANCISCO



LOOKOUT

SHERWOOD, Master at PIER 12 EAST RIVER.

SUTTON & CO. 48 South St. cor. Wall.

D MAGNIFICENT CLIPPER FOR SAN FRANCISCO.

MERCHANTS' EXPRESS LINE OF CLIPPER SHIPS!

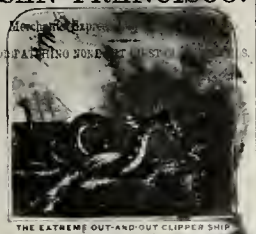


ALIFORNIA

HENRY HARPER, Commander AT PIER 15 EAST RIVER.

115, 111, 105 and 116 DAYS to

SAN FRANCISCO.



THE EXTREME OUT-AND-OUT CLIPPER SHIP

SEA SERPENT

Is now loading at Pier 70 East River.

& Co's Dispatch Line for San Francisco.

ONE OF THE FINEST CLIPPERS UP



SHIPPERS' LINE.

SAN FRANCISCO



Clipper of Wednesday, July 1st.



CONQUEST

ays to San Francisco

RANCISCO.



RNET

N'S CALIFORNIA LINE for SAN FRANCISCO.



LYING SCUD,"

HARDING Commander, is now rapidly loading at Pier 11 East River.

WM. T. COLEMAN & CO., 88 Wall St., Tontine Building.

CALIFORNIA LINE FOR SAN FRANCISCO



AT PIER 15 E.R.

RRA NEVADA

WM. T. COLEMAN & CO., 88 Wall St., Tontine Building.

NO DELAY IN LOADING!

SUTTON & CO.'S DISPATCH

FOR SAN FRANCISCO

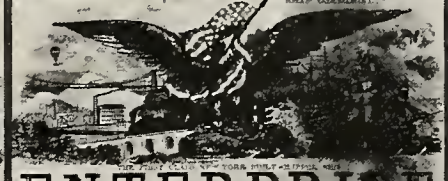
ENDEAVOUR

IS RECEIVING HER CARGO AT PIER 12 EAST RIVER.

SHE WILL HAVE OUR GREAT PROMPT DISPATCH

SUTTON & CO., 58 South Street cor. Wall

COMSTOCK'S CLIPPER LINE FOR SAN FRANCISCO!



ENTERPRISE

CORNELIUS COMSTOCK.

FOR SAN FRANCISCO



GOLDEN GAT

THORNHILL, Commander, PIER 10 EAST RIVER.

SAM'L G. REED & CO., 57 W

later anyhow, and in good time for California's first "Extra" to be printed.

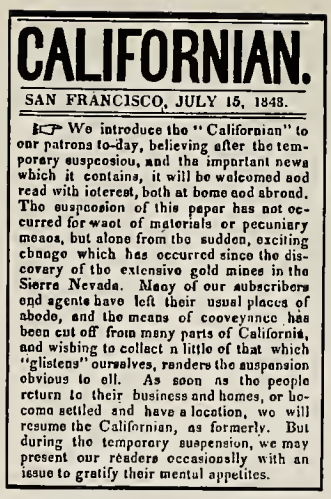
Colton and Semple were a formidable team. The Rev. erend Colton was naval chaplain and *alcalde* of Monterey, which office Wheat has described as "mayor, city council, justice-of-the-peace, grand and petit jury, high court of appeals, both criminal and civil, minister of public works, guardian of public morals, adviser to the wayward, confessor of the lovelorn, and general civic factotum." On the side Colton saw fit to tax drunks and gamblers to finance Colton Hall, famed as the seat of the constitutional convention of 1849, and over which Semple presided as president. "Doctor" Semple had been one of the leaders of the ill-conceived Bear Flag Revolt . . eventually became California's first real-estate promoter. Partner Colton described him as "an emigrant from Kentucky, who stands six-foot eight . . he is in buckskin dress, a fox-skin cap; is true with his rifle, ready with his pen and quick at the type case."

Less than a year before *The Californian's* historic scoop on the discovery of gold, Semple put the hoary relic aboard a sailing vessel and moved the office to Yerba Buena, which was about to be renamed San Francisco. In the meantime, Sam Brannan . . he of the quinine bottle . . had already arrived. Landing in San Francisco, he brought with him aboard the *Brooklyn* not only 300 Mormon settlers to double San Francisco's population, but complete equipment for a print shop as well. The shiny press might have put a less stalwart old hulk to shame. But not Zamorano's Ramage. It went on both recording and being a part of the Gold Story as Brannan's slick press never did. Nevertheless, while he was off with General Fremont, Brannan started a newspaper called the *California Star*. Thus California's first newspaper, *The Californian*, became San Francisco's second. The rivalry was none too cordial. Brannan's *Star* called it ". . . a dim, dirty little paper . . . published by Walter Colton and Robert Semple, the one a lying sycophant, and the other an overgrown lickspittle." However, sycophant and lickspittle soon gave up their interests and in rapid succession the newspaper and its mighty engine of industry changed hands three times.

But *The Californian* hardly had time to record the ratification of the treaty between the United States and Mexico, making California a possession of the United States, when the editors and printers were off to the gold fields, along with those of the *Star*, leaving the ancient contrivance to neglected idleness.

Not for long, however. For on July 15, *The Californian* staff returned briefly to throw together a special edition (see cut), explaining: "The suspension of this paper has not occurred for want of materials or pecuniary means, but alone from the sudden, exciting change which has occurred since the discovery of the extensive gold mines in the Sierra Nevada . . and wishing to collect a little of that which 'glistens' ourselves, renders the suspension obvious to all."

The Californian's modest, page two scoop, however, had been too meek to really incite the incredulous sceptics into a Gold Rush of fever pitch. It remained for shrewd businessman Sam Brannan to add the necessary showmanship. In May, two months after the first report of the discovery in *The Californian*, and four months after the actual discovery, Brannan, the young Mormon publisher who by now was a storekeeper at



CALIFORNIAN.

SAN FRANCISCO, JULY 15, 1848.

☞ We introduce the "Californian" to our patrons to-day, believing after the temporary suspension, and the important news which it contains, it will be welcomed and read with interest, both at home and abroad. The suspension of this paper has not occurred for want of materials or pecuniary means, but alone from the sudden, exciting change which has occurred since the discovery of the extensive gold mines in the Sierra Nevada. Many of our subscribers and agents have left their usual places of abode, and the means of conveyance has been cut off from many parts of California, and wishing to collect a little of that which "glistens" ourselves, renders the suspension obvious to all. As soon as the people return to their business and homes, or become settled and have a location, we will resume the Californian, as formerly. But during the temporary suspension, we may present our readers occasionally with an issue to gratify their mental appetites.

FROM ORIGINAL AT HUNTINGTON LIBRARY

Editors and printers of California's first newspaper, The Californian, raced their subscribers to the mother lode country to get their share of "that which glistens." But they came back in July to print this one issue explaining suspension of publication. Meanwhile Zamorano's printing press gathered dust before resuming its romantic adventures in the gold country.



James Marshall discovered gold on January 24, 1848 . . .



. . . in Captain Sutter's raceway . . .



. . . but Sam Brannan really started the mad rush with his quinine bottle of fine gold.

Sutter's Fort, took his famous quinine bottle full of gold to San Francisco where he gathered excited crowds about him in the streets and touched off the get-rich-quick madness that spread around the world. To be sure that it spread fast and far, he engaged in one of history's most spectacularly successful advertising stunts. He had a special edition of the *Star* prepared and dispatched two thousand copies by special overland express to "the States."

California's first public school had opened in April in a little redwood schoolhouse in San Francisco. But within two weeks after Brannan's exhibition in the city streets, its 37 students had dwindled to eight, and the one remaining member of the school board suggested to its distinguished and scholarly teacher, Thomas Douglas, that they shut up shop and be off to the diggings . . which was accomplished forthwith. Six months later, Zamorano's remarkable treasure of antiquity printed a hollow advertisement which cried emptily into the wilderness: "Public School of San Francisco, a competent teacher wanted."

Walter Colton described the exodus from the capital at Monterey: ". . . the blacksmith dropped his hammer, the carpenter his plane, the mason his trowel, the farmer his sickle, the baker his loaf, and the tapster his bottle. All were off for the mines, some on horses, some on carts, and some on crutches, and one went in a litter."

Word of *The Californian's* scoop and Brannan's quinine bottle soon captivated the world. Books on the Gold Rush appeared in Russia, Poland, Germany and Australia. A punning cartoon in *Punch* portrayed "A Run Upon Ye Bankes of Ye Sacramento." An imaginative French print showed a far-away artist's conception of California gold miners wearing artist's smocks and bows and striped trousers with long sashes. Sam Brannan's advertising stunts had worked. The rush for gold was on. Within a year the rough adventurers had swelled into legion and had acquired a name that has stuck ever since . . the '49ers. They came by covered wagons and fought Indians and thirsted on the desert. They came by fast Clipper, in 117 days, around the Horn or across the Isthmus of Panama. They were further lured, enticed or prodded by eastern opportunists who knew, or pretended to know, how to advise or equip the prospective emigrant. Guide books were promptly printed in New York in 1848. Maps could be prepared for a fee. There was a portable iron house, grand-daddy of the pre-fabs, specifically designed for the gold fields (see cut). Instructions in mining techniques, seasick cures and other services were offered. Large posters and small decorated cards (see full page illustration) gave notice of sailings of fast clipper ships.

They came from near as well as from far. *The California Star*, just before suspending publication, reported on June 10, 1848: "The excitement and enthusiasm of gold washing continues. Every seaport as far south as San Diego and every interior town and nearly every rancho from the base of the mountains . . south, has become suddenly drained of human beings . . Americans, Californians, Indians and Sandwich Islanders . . ."

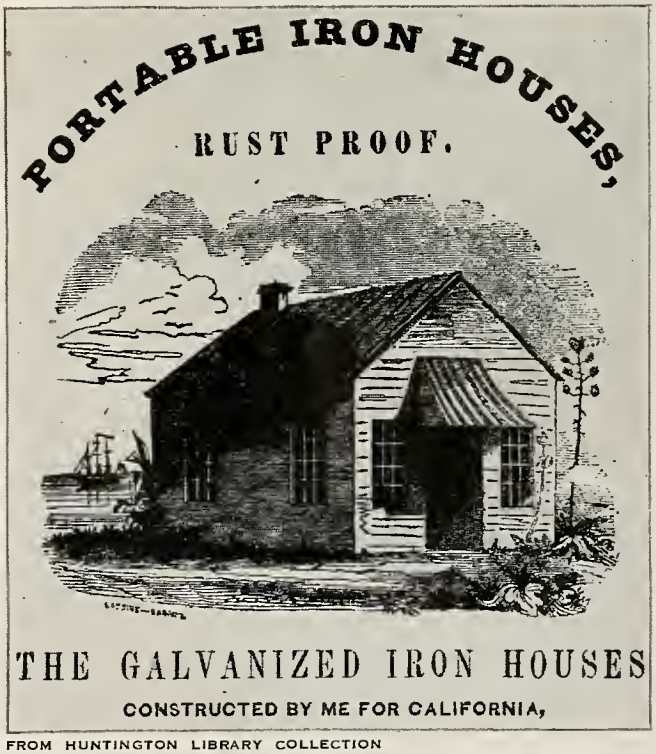
As the old communities were depleted new towns and tent cities sprang up overnight and there was a great real estate boom. Placards advertised Nicolaus as a city where "none have been attacked with any of the diseases incident to other parts of California." Other thriving cities, long since reverted to mere ghost towns, lured the immigrant with high-flown tributes to their particularly superior brands of California weather . . plus the gold up in them thar hills jest a-waitin' to be dug up. The California of Bret Harte and Mark Twain was ready and waiting for the chroniclers. In the meantime, Zamorano's Boston relic had been stored away to be preserved as an heirloom for future generations. But an Englishman persuaded it to again come out of retirement and do the historian's job with stout spirit . . rotting timbers, rusted screw, warped platen and all.

Claim jumpers seized the land of James W. Marshall, the millwright who had discovered the gold at Sutter's Mill, and posted armed guards to keep him out. Sutter himself had his huge land grant overrun; his help in his busy little colony deserted, his cattle were stolen, and his lands looted. Sam Brannan had played the Pied Piper with his quinine bottle of gold and all of San Francisco and most of California followed him back into the hills and to the banks of the American River.

Sam Brannan was ready for them. It all came about this way . . with Marshall, Sutter and Brannan each figuring in the drama that ultimately spelt their separate dooms.

Captain John A. Sutter, a Swiss immigrant, had received a land grant from Mexico to start a colony called New Helvetia on the spot where Sacramento stands today. Among the colonists was one James W. Marshall, who worked for Sutter down at the sawmill on the American River, near the present village of Coloma. James Marshall discovered gold in the raceway at Sutter's Mill on January 24, 1848. There was no immediate hullabaloo, and there was some effort to keep it a secret. When he took samples of his find to the assayer's office he was laughed at. Indeed, this was not really the first gold discovered in California. For several years it had been mined in substantial commercial quantities, without fanfare, in Southern California.

Word reached San Francisco and the great news scoop had eventually appeared in *The Californian*. Still little excitement had been aroused. But Storekeeper Sam Brannan saw in the discovery of gold a great gimmick for the sale of merchandise and made ready for it. His breathless storming of San Francisco with actual, glittering samples in his quinine bottle, and his special edition of the *Star* that was rushed across the continent, fired the imaginations of men and brought to California its first great mass migration. Sam Brannan hurried to the Mother Lode country to cash in on the rush that would follow on his heels. When they arrived his stores, stocked with goods, were waiting in calculated anticipation. This modest beginning he parlayed in a few years time into a vast fortune that included: Owning one-fourth of Sacramento, one-fifth of San Francisco, and most of the land which now contains the sprawling city of Los Angeles; investments in ranches, railroads, vineyards, mines and boats; the founding of a bank and printing his own currency; owning, for a spell, a large (*Continued on page* 72)



FROM HUNTINGTON LIBRARY COLLECTION

No Housing Problem: A prefabricated iron house was advertised in the "Pocket Guide to California," published in New York a century ago as a lure to prospective gold rushers. Priced at $100, it could be knocked down, packed in two boxes and shipped to San Francisco for $18. Said the ad: "I am thus induced to call the attention of those going to California to an examination of them. The iron is grooved in such a manner that all parts of the house, roof and sides slide together, and a house 20x15 can be put up in less than a day. They are far cheaper than wood, are fireproof, and much more comfortable than tents . . there will also be no trouble in removing from one part of the country to another . . they require no paint and will not rust . . ." No mention was made of a hot day!

California Gold Brought Promise To Many... Riches To Few

At Drunkards Bar, Poker Flat, Pinch Em Tight, Hangtown and Bear Gulch lucky '49ers panned unbelievable quantities of gold. An Onion Valley strike yielded six thousand dollars in one hour, including a single nugget worth eighteen hundred dollars. Bear Gulch yielded two hundred thousand dollars in four days; Poker Flat seven hundred thousand dollars in a month; American Bar three millions.

For each miner striking it rich there were a thousand who scraped three to five dollars a day, hardly enough to pay for provisions. Yet there was not a man among them but who was certain that for him tomorrow would have a golden dawn.

Sacramento boasted four houses in April of 1849. By November it was a boomtown of one hundred thousand. Yerba Buena of 1846 was a quiet village, population sixty. The gold rush found its name was San Francisco, a world-famous port of call where hundreds of deserted ships cluttered the waterfront and sailors dreamed of panning a year's wages every hour. Entire towns from Missouri to the Atlantic Seaboard rolled west. Frenchmen, Chinese. Englishmen, Australians swarmed to California, converting the new state into the most cosmopolitan spot on the globe. During the year of 1852 more than eighty million dollars of gold ingots were smelted and sent to the mint at Philadelphia.

Mother Lode country merchants thrived. Flour sold for one dollar fifty a pound; brown sugar for three. Saloon rentals were as high as one thousand dollars a month. Boat loads of laundry were sent to China because too many washerwomen exchanged their tubs for tin pans. Those who stayed at their jobs, however, found more negotiable dirt in dungarees than most of the deserters reclaimed from gravel.

Mokelumne Hill recorded eighty-five murders in seventeen weeks; other mining towns did not lag far behind.

Gold tycoons gained the Midas touch. They switched from raw whiskey and flannel shirts to champagne and diamond-studded wardrobes. Sam Brannan was courting the European actress, Lola Montez, in finer style than her Bavarian king. He had an income of one thousand dollars a day. He owned railroads, vineyards, ranches and mines; his domain included one hundred seventy thousand acres where present day Los Angeles County lies. He was peddling pencils when he died.

Today the romance of the 1848 gold rush has largely been replaced by 1948 cost accounting methods. Ten California mining corporations headed by modern business executives produce three-quarters of the current supply. These executives, unlike the Brannans of old who were always front page copy, are characterized by a repugnance for publicity. Experience has taught them that anonymity is the surest protection against wildcat schemers and crackpots who believe that a mine executive and his gold are easily parted.

California remains the leading gold producing state in the union, with more than two billion dollars extracted during the past one hundred years. Yet from a contemporary viewpoint, gold is an unimportant product. In 1945 California's total yield of five million dollars was one-third less than the value of oranges produced in Los Angeles county; one-twelfth that of the sardine catch of the state; one-sixtieth that of petroleum. The apparel, motion picture and building industries, for example, greatly outvalue the production of gold.

A scattering of lesser producers add their bit of pay dirt to the yearly yield. Resifting old fields, they are happy to average ten dollars of gold dust per ton of rock, where once ninety thousand dollars per ton was not uncommon.

In the rear of the present day gold parade is a group of sunburned, leathery, lone-wolf prospectors typified by "Seldom Seen Slim" of the Panamints. Like him, they roam the deserts and mountains of California, chipping rocks and smelling dirt, ekeing out a spare existence . . still searching for the lost bonanza of Mount Disappointment.



OLD-TIMERS STILL SEARCH

Mention of James W. Marshall brings no smile of pride to the face of his descendant, Melvin Marshall, shown below. Melvin has been a miner all his life near Isabella in scenic Kern County, and for reasons of his own, refuses to discuss his kinship to the man who set the Gold Rush in motion with his electrifying discovery at Sutter's Mill





Ellin Mackay's grandfather, John V ion Mackay, joined the Gold Rush in 18 and made millions in the Comstock Lod Son Clarence took the gold east, made m e in Postal Telegraph. Ellin writes novel; hus band Irving Berlin writes golden ingl

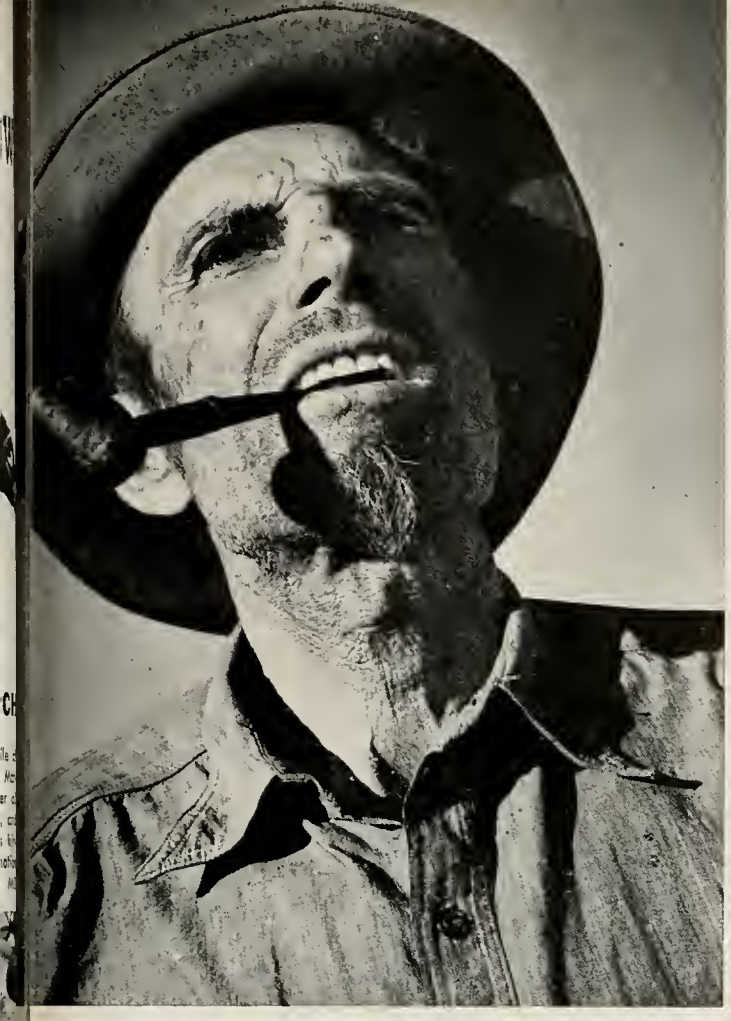
TODAY'S MODERN MINER



Harvey S. Mudd, well-known civic figure of Los Angeles, is the guiding hand of the Mudd interests which figure prominently in present-day gold mining. A famous engineer, Mudd is also director of sulphur, iron and insurance companies, the Southern Pacific. In contrast to tycoons of the Gold Rush era, he's a power in city betterment, with opera and symphony topping the list



Edwin Letts Oliver is president of the Idaho Maryland Mines at Grass Valley . . once abandoned as worthless . . which have produced 37 million dollars in gold since 1925. Oliver, a San Franciscan, designed a rotary filter method used throughout the mining world and in manufacture of oil, paper, chemicals and food



am Seen Slim" of the ghost town, Ballarat, has swapped his long-
burras for a jeep . . his sole concession to modern progress.
one wolf prospector is one of the last of a breed that will never
placed. Death Valley and the Panamint Mountains are his diggin's

LD LEFT A HERITAGE



ngeles County Sheriff Eugene Biscailuz'
or, Francisco Lopez, liked to nibble an
onians. In 1842 Lopez munched and
gold particles clinging to the roots.
quently, Los Angeles lays claim to Cali-
's first mines; shipped gold in 1843



Sutter was a landlubber . . his great-grandsan is a seadog who has lived an adventure-crammed life. Capt. Frank Sutter Link of Berkeley began his career on a sailing vessel in 1909, was an outstanding naval hero in World War II. At present Frank sails a ship on the European run

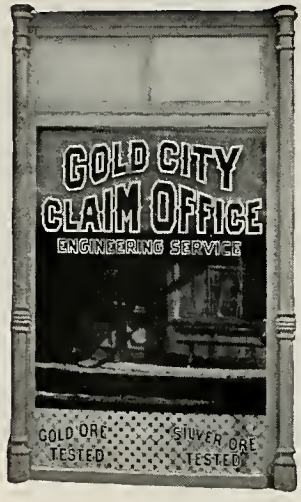


Clifford Burton and his brother, Cecil, were a team who made news in the mining industry as operators of the Tropico Mine in the Mojave and the Ruth Mine at Trona. Since Cecil's death in 1947, Clifford has carried on the practice of staking many a "desert rat," resulting in the discovery of several major mines

GOLD RUSH



Usually, fashion appears to be about nine parts personal flattery and one part conversation. But this year you get *everything* from California . . . a feminine kind of clothes more complimentary than any, and plenty to talk about in fashions that have a Gold Rush motif. Spurred on by all the Centennial celebratin's of California's birthday . . . our designers have struck gold in fabrics and foibles (real 24-karat gold impregnated materials, gildy-goldy accessories, golden tones of beige and taupe) . . . and seized the golden opportunity to create fashions inspired by grandma's quilting or square dance fancies, by a miner's mackinaw or a prospector's pony. It's all good fun, and nostalgic. You'll look sweet in a demure little dress, quaintly flirtatious . . or an out-and-out wicked gown for the gay way.



There's nothing newer than yesteryear's fashions, brought up to date in an exciting *new* way.

Ask to see the official Gold Rush fashion colors: Discovery Red (bold and ruddy); earthy Sutter Brown; woodsy Sierra Green; and, of course . . *Nugget Gold!*





Wild and Woolly

You'll catch the Gold Rush spirit in these good-timers of jumbo plaid: *left,* Barney Max box jacket and skirt, good travelers, sizes 10 to 18, about $45 at The Broadway, Los Angeles; D. H. Holmes, New Orleans; Scruggs, Vandervoort, Barney, St. Louis. Worn by Christine Larson of Monogram's "Fighting Ranger." *Right,* mackinaw jacket by Dan Gertsman, perfect for football, sizes 10 to 20, about $30 at J. W. Robinson, Los Angeles; Carson's, Chicago; The Hecht Co., Washington, D. C. Model is Betty Caldwell, Monogram starlet in "Jinx Money."

The Rush is On

You'll strike it rich with these bright ideas from California: Quilted and quaint. *Left,* Betty Caldwell wears quilted vest and skirt, Royal of California; sizes 10 to 18, about $25. *Right,* Christine Larson in front-quilted jacket dress in Gold Rush colors, by Saba of California; sizes 9 to 15, about $15 at May Company, Los Angeles.

EARL SCOTT



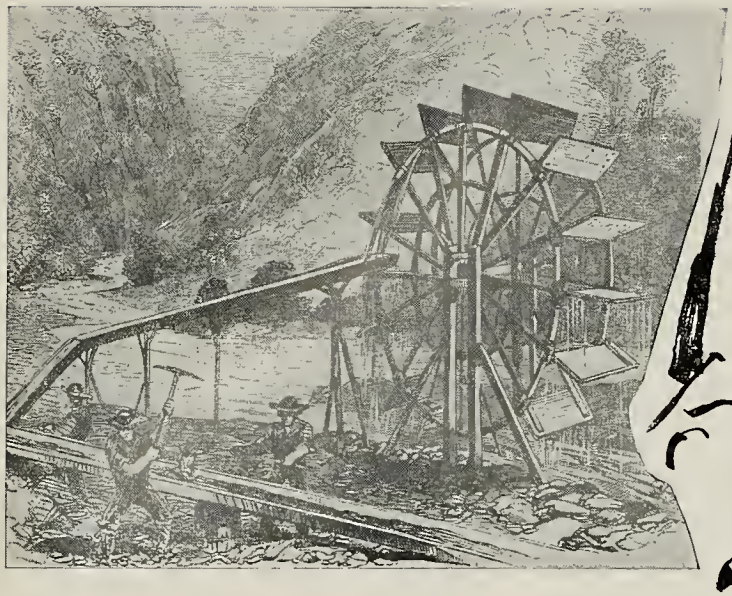


Shades of yesterday! Christine steps → out in gabardine suit by Hollywood Premiere. Note saddle-bag pockets, prim buttoned-up look; sizes 10 to 18, about $25 at Gottschalk's, Fresno.

Betty, in Ken Sutherland's back-button gabardine, sizes 10 to 18, about $35 at J. J. Haggarty, Los Angeles; Neal's, Boston; Carson's, Chicago.

At Ghost Town on Placeritos Ranch, home of Monogram's western pictures.


REIGHT



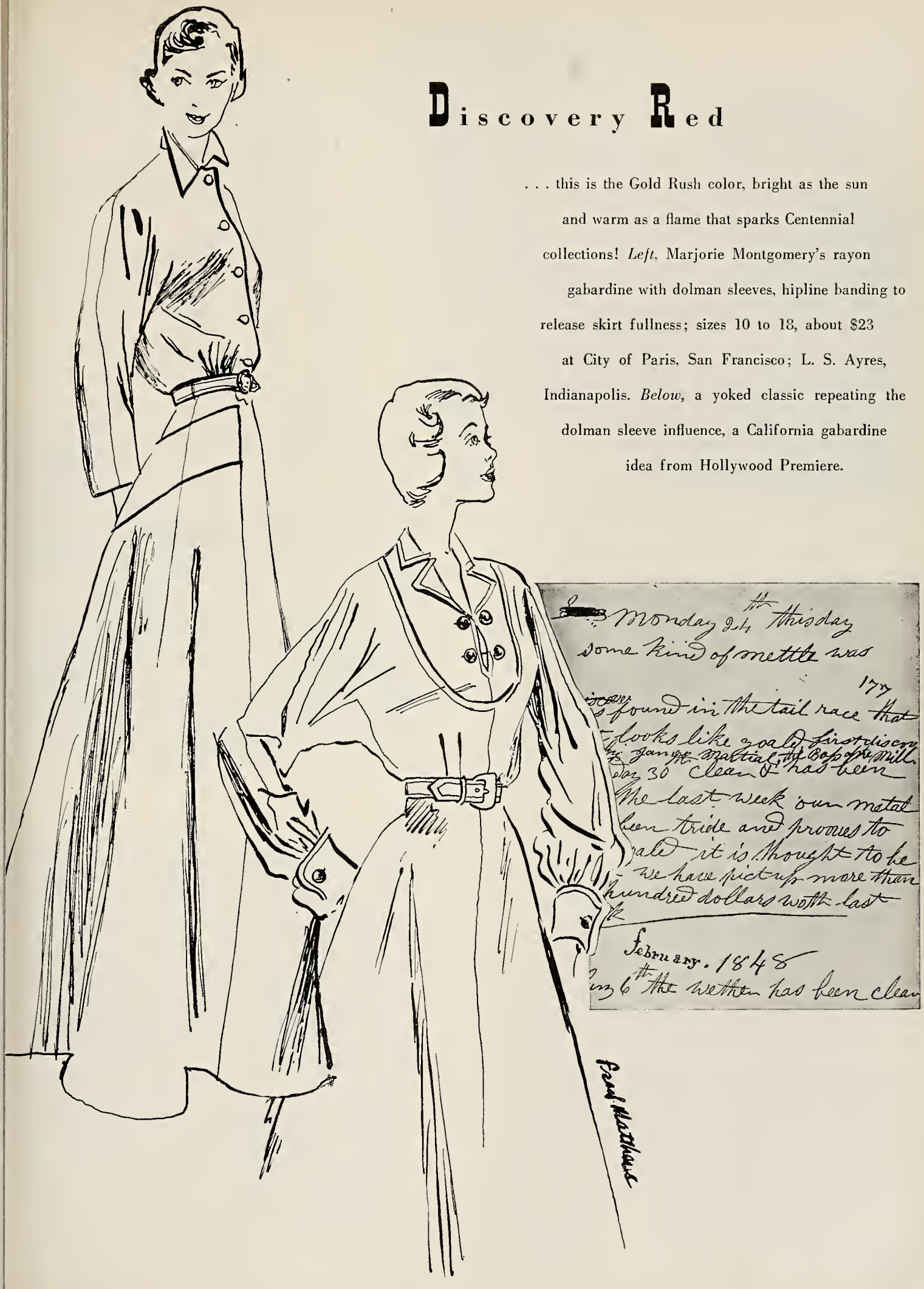


Nugget Gold

You'll find a wondrous assortment of clothes with accessories especially made to match California's Gold Rush colors . . . this nugget gold is a rich new stake, a glowing color used here by Lynn Lester to glorify a simple dress with shawl collar, deep pockets pegged for drama! In other centennial colors, too . . . sizes 10 to 18, about $30 at L. S. Ayres, Indianapolis; John A. Brown, Oklahoma City.

Discovery Red

. . . this is the Gold Rush color, bright as the sun and warm as a flame that sparks Centennial collections! *Left*, Marjorie Montgomery's rayon gabardine with dolman sleeves, hipline banding to release skirt fullness; sizes 10 to 18, about $23 at City of Paris, San Francisco; L. S. Ayres, Indianapolis. *Below*, a yoked classic repeating the dolman sleeve influence, a California gabardine idea from Hollywood Premiere.





Sierra Green

Here's another Gold Rush color to watch . . . because its woods-y hue is so flattering, because it mixes and matches other colors in high favor this season, because it takes accessory accent so beautifully. *Above*, Agnes Barrett's plaid-with-red Raylaine flannel "walking dress," as spirited as all outdoors; sizes 10 to 16, under $30 at Bullock's Wilshire, Los Angeles; Yonnkers, Des Moines. *Right*, Blair's good basic treatment with matching jerkin.

In California It's...



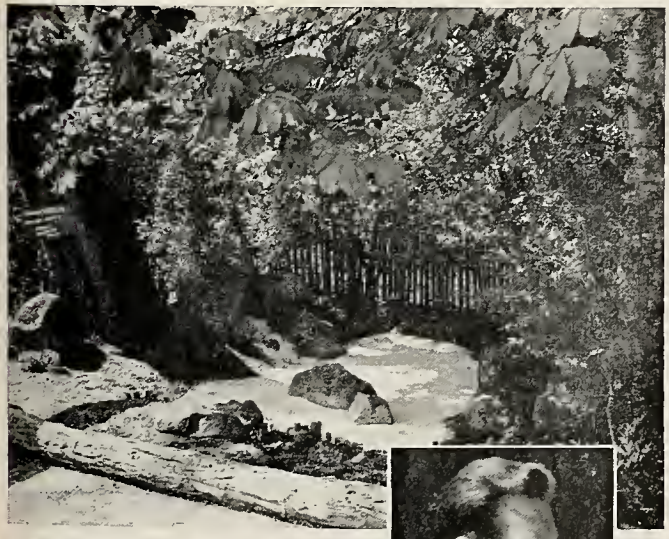
Clarence Ross has the winning muscles



Barbara Eiler . . radio's girl friend



Barbara and Virginia Blair create beauty in their studio in Manterey





Samuel Newsom and his lovely Japanese gardens are individual in world of art

SAMUEL NEWSOM'S roots are deep in the soil of San Francisco . . he is a master of Japanese gardening as well. Grandfather came to the gold country in 1850, was a pioneer architect for many large homes. Sam's father, his uncles, brothers and cousins, all have been leading architects or interior decorators. Sam's personal interest began early when he admired a small dry pool built by a Japanese house boy. The impression remained through his architecture course at the University of California, Navy service in World War I, and a nursery business until 1934. Then he sailed for Japan, intending to stay six months to study landscaping . . stayed five years, visiting, drawing, lecturing, even working in some of Japan's famous gardens. Returning to San Francisco in 1940, Sam served as interpreter for the Navy, but he admits the war years were the darkest of his life . . not only because of his understanding and appreciation of the finer side of the Japanese people, but because "American homeowners are not yet ready to understand and appreciate the highly developed art of Japanese gardening." A Japanese dry garden, like the one shown, is "a jumping-off place for meditation, not an easy and inexpensive expression." Reluctantly, Newsom sold his nursery and his dwarfed shrubs, bought an old barn in Mill Valley and turned it into home and studio . . turning, too, to commercial designs for mural wallpapers . . inspired by the redwoods and waterfalls of Mill Valley. **BARBARA AND VIRGINIA BLAIR** pooled talents to create an exciting little studio perched on a building on Fisherman's Wharf in Monterey. Barbara had studied pottery at U.C.L.A., Virginia had absorbed painting and design at the Chicago Art Institute. Today, in their pink-walled aerie, the beautiful sisters put their skilled fingers to molding bowls, carving earrings and buttons, experimenting with new glazes . . and they've created an exciting, profitable enterprise. **CLARENCE ROSS** of Alameda is Mr. U.S.A. of 1948, the proud possessor of $1000 and a four-foot trophy. Clancy walked off with the national title in Los Angeles, operates a physical culture studio, exercises an hour and a half a day. **BARBARA EILER** is a California girl who made good as a "girl friend." Now 21, Miss Eiler is a veteran of eight years in radio in Hollywood, has been Dennis' girl friend in "A Day in the Life of Dennis Day," Babs in "The Life of Riley," Barbara on the Danny Thomas show, Susan McClean on "The Guiding Light," and Kenny Baker's girl friend on "Glamour Manor." She's single, owns a horse, and knits.



Ann Miller, star of M.G.M.'s "Easter Parade," with Keneth Hapkins

A HAT FOR A HEAD

Keneth Hopkins . . . with one N and a Yen to make beautiful hats

BY VIRGINIA SCALLON

ALTHOUGH you may know him merely as the label in one of your becoming hats, Keneth Hopkins actually is a very charming man and a real California personality, who once took exceptions to his wife's millinery aberrations . . said he could do better himself . . and did.

Keneth Hopkins was an art student in San Francisco when he noticed people were literally buying the hats he designed right off Mrs. H's head. So he stopped trying to draw pictures and made his first millinery collection which he presented in a little shop in Beverly Hills. That was February 14, 1937: Beverly Hills was a rich man's pantry, Romanoff's a beanfield, and couturieres something you read about in fashion magazines.

Today, Keneth Hopkins is a pioneer in the famous designer colony that has sprung up within a stone's throw of his mirrored salon in the Beverly Wilshire Hotel. Here, any day, you are likely to see famous and beautiful women searching for something just a little different, a hat for some special occasion . . and probably the designer himself restlessly selecting and rejecting fabrics and colors with which to make them more lovely.

Personally, Keneth Hopkins looks like a dreamer. A sleepy dreamer. He is tall and lank and blond in a sandy kind of way; he walks languidly (so as not to disturb the dreams) and drums nervously with his long fingers as he talks. He affects bright shirts and slacks, invariably appears before a first-night "audience" with a first-class case of jitters, proof that he obviously has worked right up to show time to create some new fashion. For Hopkins is a tireless worker. Before a showing he often works twenty hours at a stretch, supervising final details and bringing dreams to reality. He makes 1000 hats a year for the forty retail stores which buy his entire collection and sell them exclusively in a city; this season he will create an extra 200 originals for the famous Adrian fashions . . and still he will find time for a select custom business for the woman who wants an original designed just for her.

"And since we did hats for our first motion picture . . Columbia's 'Cover Girl' . . we've been busy with scores of new productions, projecting hat styles 'way into the future," says Hopkins, who still gives the impression of wondering at his own phenomenal success.

For his is a real success story: A native Californian whose hat sales in one year totaled a million dollars. From the very beginning he catered to a select clientele . . wouldn't even attend women who wore slacks! . . and made delectable bonnets for Beverly Hills society women. For years there was hardly a wedding in his "hometown" that didn't boast of hats-by-Hopkins, and the genteel in-



troduction to a distinguished career had begun. Then lovely Jeanette MacDonald became his first celebrity-customer, five years passed without benefit of press agent and he became one of the most talked-about stylists of them all.

Today Keneth Hopkins has moved just two blocks from his original location, but he's on the top of the world as far as style recognition. His customers read like a Who's Who of the country . . distinguished women like the Mmes. Alan Marshall, J. Langford Stack, Walter G. McCarty, the best-dressed Slim (Mrs. Howard) Hawks . . Jane Wyman, Loretta Young, Ginger Rogers, Olivia de Havilland, Lauren Bacall, and (singers always love his symphonious hats) Susanna Foster, Katherine Grayson, Deanna Durbin and la MacDonald.

Keneth Hopkins bases his success upon his functional outlook on fashion: Millinery created for a way of life. Careerist, socialite, dramatic stars, all have their special prerequisites for fashion. Hopkins takes inspiration right out of the blue . . finds modern life, its people, travel opportunities and situations reason enough to create hats to glorify a woman. Maybe a piece of fabric, a dramatic picture or a subtle play will give him ideas for a certain fashion treatment . . but the woman and the way she lives is his real inspiration.

Here let it be said that Keneth Hopkins is a stylist, a colorist . . not a mere trimmer-of-hats. Every one of the Hopkins creations must be able to stand the "basic" test: Every shape must be true and balanced and perfect enough to be good in plain black, sans feathers and fuss. It's the sculptured shape that is always prophetic and new. Once Gloria Swanson insisted on a gigantic hat, despite her tiny size. The Hopkins trick of slashing a brim or tilting it just so-so to give it lightness and buoyancy made it structurally right for her small figure.

"Hopkins is like an architect," friends say . . he *builds* hats. "He's like a chef," others describe him . . he *seasons* his millinery with rare spice and sweetness.

This season? It's the pert look, according to Hopkins. Hats will be worn forward, or with a side tilt. They'll be womanly, uncluttered, vibrant . . they'll fit securely on shortly cropped tresses, they'll be crisp and delectable. Dinner hats are the big news, with the Irene Castle bonnet suggesting a conversational series. Pink plum and nutmeg are two favorite new colors Keneth Hopkins is sponsoring for the season ahead.

This famous designer believes men like to talk about hats, because here they make their easiest entry into the feminine world of fashion. They can talk learnedly about some exciting new hat, laugh at or love it. If they're shy they'll say a hat is lovely; if they're bold, say it's funny.

As we selected Keneth Hopkins originals for these fashion pages, we were tempted to try them on. Hopkins laughed at our temerity, laughed off objections that "we can't-wear-hats."

"Why not?" said he. "You have a head, haven't you?"



Demure: Velvet Flowers

Dashing: Drama of Feathers



Romantic: Sweetheart Lace



Distinguished: Sideswept



Flirtatious: Fine Feathers



BERYL AND RENE

Demurely nostalgic, Emma Domb's moire gown, sizes 10 to 16, about $35; *right,* Bill Kopp's dramatic bustle-back satin-striped taffeta, sizes 10 to 16, under $30.



Siren-sweet formal of slipper satin, elegance of line and fabric with single large rose at neckline: Marbert. Sizes 10 to 16, it's about $50.

A HOUS



Sectional sofa in rhythm print inspires color treatment of entire living room

Unique console table and lamp are features of roomy entran



Extension table in dining area faces unimpaired two-sided



a heavenly home for your family?

the californian introduces

it here . . in redwood, glass, brick

and beautiful furnishings

Grouping of easy chairs in bedrooms is a decorator's "must"



WITH THE FREEDOM FOR EASY LIVING

Smart, clean line and window space are emphasized in exterior view



There's a hegira in Hollywood . . as in all California . . from the large, traditional mansion to the small, contemporary home. There's flight from the period-furnished, two-story servant problem. And the motivating factor, in addition to responsibility and the cost of keep, is the increasing desire to live in the casual, comfortable California Way.

Hollywood Riviera is a few miles from the film city, but perched as it is on a high plateau overlooking the blue Pacific, it is the locale for a low-roofed redwood house you'll love . . a house that's simpler to build than many, easier to clean than most, and more apt to be the hub of enjoyable living for all. The office of John Lindsay and Associates designed it, and W. & J. Sloane provided furnishings that are colorful and lush.

The house itself covers less than 1700 square feet, but a large outdoor dining and sunning area, porches and garage up the total footage to more than 2500, with a construction cost above $16,000, depending, of course, on the type of interior finish. Located on a 132-foot frontage lot, it commands a view of the jutting headland of the Palos Verdes Estates, the dim blue outline of Catalina Island, the crescent bay beach cities of Redondo, Hermosa, Manhattan, and the Santa Monica-Malibu hills some forty miles away. If you were to select a lot for this dream house, plan on a level site at least 80 by 91. The garage can be attached in front if there's need to conform to different, but comparable dimensions.

The architecture and decor could be called "commercial modern" . . in a completely complimentary tone. Built to sell, it embodies many of the niceties you have known. "Its bones don't show" is one way of saying that the structure and its beautiful furnishings are transitional . . a compromise . . between the period-type house that is on its way out in California, and the starkly modern structure that is fostered by the school of Frank Lloyd Wright. The fact that this home leans far, and comfortably, toward modern design makes it even more practical to build and to live in.

John Lindsay used an exterior siding of redwood . . ideal for the salty, tangy air of the beach. Steel girders support a "life-time" roof of half-inch concrete shakes, and radiant heating insures an even flow of warmth throughout the house. A curving driveway sweeps past the front entrance and extends into the garage. Here a door opens directly into the kitchen . . handy thing.

To capture every view, 30 feet of solid glass panels were placed along the ocean side, and the five rooms . . six, counting the dining area of the big room . . are amply supplied with windows to admit maximum sun and air. Not a window opens! Beneath steel-sashed panels of glass, reaching from the ceiling almost to the floor, are panels of wood which open from the inside, protected by screening and louvres. They provide adequate ventilation, yet do not disturb at any time a full-window view. Off-white rayon casement curtains are used throughout, flecked with color and sufficiently heavy to serve as blinds.

Decorator Ida Lambert selected the furnishings, many of them with a dual purpose. To the right of the entrance is a console table which opens up to double size. On it is a brass base lamp with bottle green shade. Just beyond is a handsome, tooled-leather Adams chest, with doors and shelves, which has become a china closet. The blonde oak dining table has an extension for extra guests, while the wooden octagonal pedestal actually is a bar. Hidden in a closet beside the fireplace are a

Magnavox and controls for the radiant heat.

Dominating the living room is a large sectional sofa . . a real conversation piece . . sporting a quilted rhythm print which sets the color scheme of the room in green, coral, lime and driftwood tones. Walls are bottle green, the ceiling has a panelled effect, the string broadloom rug of dark green extends from the hall. The large sofa, dividing the living room from the dining area, is lighted by brown cupid lamps and faces a bleached wood coffee table which reminds you of a section of surfboard. The fireplace of evenly laid red brick features a picture-frame effect of satin aluminum . . a unique touch that will be widely copied . . and bronze horsehead andirons provide the grate. Interior planting, a picture or two and shelves for books and phonograph records complete the decoration.

The dual role of furniture usefulness also extends to the den where the sofa is really a hide-a-bed for overnight guests. Driftwood-toned walls are panelled and a light well is dropped from the panelled ceiling. A clean-lined desk, red leather and quilted linen chair, book shelves and lamp add to the livability of this room that is always so popular in every home.

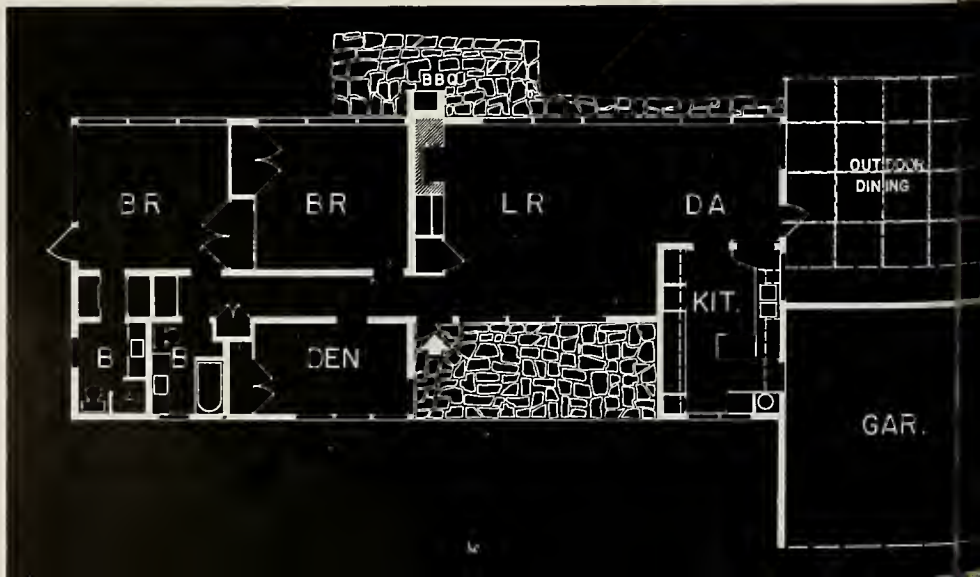
A custom-made headboard with shelves adorns the double bed in the master suite. Reading lamps in the upholstered posts are revealed by door panels. And a gray quilted spread on the bed is placed over a chartreuse dust ruffle which matches the two chartreuse armless chairs near the magazine table. Gray is repeated in the horse lamp and antique gray shade. The fact that there are two comfortable chairs, a table and lamp is indicative of what's happening to modern bedrooms. A conversational grouping of furniture in each one is as important as if it appeared in a den. The windows, solid on two sides of the room, have identical casement curtains, and when opened form graceful frames for the view of the bay shore and rising hills.

The guest bedroom, with rose coral rug and light green walls, has black lacquer-finish twin beds, bureau base and chests. Aluminum planter lamps with black base have black velvet shades for further drama, and the ocean-side wall, again, is of solid glass.

Convenience in entertaining makes for a happy California home, and this particular plan places the kitchen adjacent a trellis-covered outside dining room, a paved space ideal for sun bathing, lounging, outdoor games or for enjoying meals in the open from breakfast to late supper. The barbecue grill uses the same chimney as the fireplace in the living room, which is an advantage in that the smoke cannot reach the dining area and the actual cooking operations are separate from the dining space. The natural wood table has green canvas-upholstered benches, and nearby are a comfortable chaise with chartreuse pad of sail cloth, two lounge chairs of similar material, matching ottomans, occasional chairs, table lamp and butler's cart.

Interesting variation in the modern kitchen is the laundry bay behind the stove and a serving counter at the end of the sink. Dutch double curtains in green apple chintz blend with the citron-colored walls. A Dutch door leads to the out-of-doors area, making the kitchen as accessible as the "next room."

Here you have a complete pattern for living . . in the California Way.



this compact plan has every constructional advantage . . with none of the monotony of many "ready-to-build" ideas



The outdoor porch is in effect an outdoar living room with comfortable chairs and all the accoutrements for informal entertaining

The well-lighted den is a familiar focal point for the family ● Streomlined kitchen with every facility . . no servants needed







Spirit of '49

THOSE EARLY CALIFORNIA PIONEERS REACH OUT FROM THE PAST WITH SOME WONDERFUL IDEAS TO MAKE YOUR WARDROBE MORE EXCITING. AFTER THE BREATHTAKING WHIRL OF EVERYDAY LIVING, YOU'LL FIND IT'S FUN TO WEAR CONVERSATIONAL CENTENNIAL FASHIONS FOR FIRESIDE ENTERTAINING, FOR LEISURE. *OPPOSITE PAGE, LEFT,* PAT PREMO ENLIVENS A GREEN GORED PRINCESS WOOL JERSEY WITH FEATHERWEIGHT PAISLEY SCARF; SIZES 10 TO 18, ABOUT $55 AT BULLOCK'S WILSHIRE, LOS ANGELES AND BULLOCK'S PASADENA. *WITH IT,* LOUELLA BALLERINO'S PROVOCATIVE DUST RUFFLE DRESS IN BATES PICOLAY, SIZES 10 TO 18, ABOUT $25 AT THE WHITE HOUSE, SAN FRANCISCO; NEIMAN MARCUS, DALLAS. *THIS PAGE,* AGNES BARRETT'S COSTUME DRAMA IN LOUNGEWEAR LIKE-A-DON'S-TROUSERS, SIZES 10 TO 16, ABOUT $33 AT MAY COMPANY WILSHIRE, LOS ANGELES; YOUNKERS, DES MOINES.





YESTERDAY'S INSPIRATION IS TODAY'S FUN! LIL ALICE GIVES YOU FAILLE-TAFFETA GOWN SIZES 9 TO 15, UNDER $23 AT THE EMPORIUM, SAN FRANCISCO. *RIGHT*, FROM HOUSE OF MEREDITH, TORSO DRESS IN BLACK, AMBER AND WHITE COLORS OF PROSPECTOR'S PONY, SIZES 10 TO 18, ABOUT $90 AT ALLARDALE'S, BEVERLY HILLS.



GAMBLER'S VEST HAS WINNING WAYS:
METALLIC, WITH WOOL JERSEY BLOUSE,
GABARDINE SKIRT: ARDAN OF CALIFORNIA.
SIZES 10 TO 18, ABOUT $45 AT NANCY'S,
HOLLYWOOD. *RIGHT*, VELVETEEN DRESS WITH
SAUCY BUSTLE, BY LANZ OF CALIFORNIA.
SIZES 9 TO 17, ABOUT $25
AT LANZ CALIFORNIA STORES.

The Quality Of Change

by Kenneth Ross



Pablo Picasso's "Two Acrobats And a Dog" has been outstanding among the fine paintings on exhibition at the new Modern Institute of Art in Beverly Hills. His Harlequin Period masterpiece permanently hangs in the Santa Barbara home of art patron Wright Ludington.

ONE QUALITY more basic in the long tradition of painting than color, line, value, or pigment itself, is the quality of change. Yet it is this very quality, making the history of art a fascinating panorama, which has for so long divided the artist and the public. One hundred years after Christ, the younger Pliny wrote: "Though I acknowledge myself an admirer of the ancients, yet I am very far from despising, as some affect to do, the genius of the moderns, nor can I suppose that nature in these later ages is so worn out as to be incapable of any valuable production."

This statement was made some 3,000 years after the art of the Egyptians had experienced a radical transformation. Some 1,800 years after the observation, a painter named Pablo Picasso said "With the exception of a few painters who are opening new horizons to painting, young painters today don't know which way to go. Instead of taking up our researches in order to react clearly against us, they are absorbed with bringing the past back to life . . when truly the whole world is open before us, everything waiting to be done. not just redone. Why cling desperately to everything that has already fulfilled its promise?"

Fortunately for future generations, the fertility of this man's creative genius has provided the most varied retrospective to be found within the art of a single man. Yet, it is this one quality which has made him the least understood and perhaps the most despised artist of his time.

That he could have been a most popular painter has been evidenced by periodical bursts of fairly objective painting. One of these periods in which he reveals to all his true genius and makes it so difficult for his mortal enemies to dispense with him entirely. is the Harlequin Period. A fine example in this group is the "Two Acrobats and a Dog" which hangs in the entrance hall at Wright Ludington's Santa Barbara home, and which was seen by more than 10,000 people at the opening exhibition of the Modern Institute of Art in Beverly Hills.

The painting in gouache on cardboard was done in Paris in 1905 when Picasso was 24 years old. At that time Cezanne had one more year to live. Van Gogh, Gaugin, Manet, and most of the Impressionists had passed on. Dali was crying in his crib at Figuiras, Spain, and the Fauves (Wild Beasts), led by Matisse, were holding their first sensational exhibit at the Salon d'Automne. Picasso, later to direct the main trend of the entire modern movement, had not yet influenced anyone.

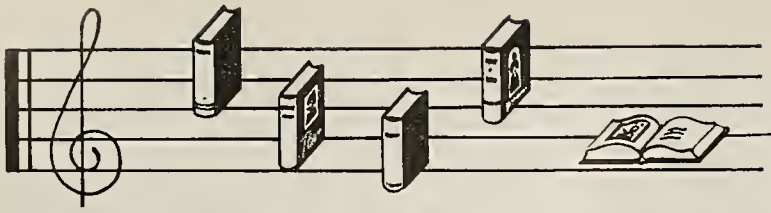
The Harlequin Period was a brief one, lasting less than a year, but when one reviews Picasso's productivity in this short span, it has the appearance of a life work. To this year must be relegated several hundred drawings and paintings, sixteen drypoints and etchings. and a series of bronzes. The work is characterized by a brief interlude of apparent pathos and composure. The line is delicate and sensitive, the color soft and harmonious. There are no implications of the brutality of the Guernica. There are no indications today of what he will do tomorrow; yet. throughout his entire productivity there is the continuity of a valid and continuing art tradition.



ROGER DAVIDSON

Check Your Choice

Ken Sutherland's suit in Hoffman woolen is the ultimate in fashion co-ordination . . . keyed to Gold Rush color schemes, shown here in Discovery Red. Select separate pieces to mix or match. Sizes 10 to 20, under $60 at Carson's, Chicago; Neal's, Boston; J. J. Haggarty, Los Angeles. Worn here by Rosalie Calvert, appearing in "Neptune's Daughter," an M.G.M. Technicolor comedy. Suzy Lee hats, and Henderson umbrella to match.



BOOKS and MUSIC

FOREIGN IMPORTS TOP NEW RECORD ISSUE

by frances anderson

Remember all the fuss last Christmas-time about the Petrillo ban? Well, it's still on and we bet you haven't given it a thought in months. Its effect has been insidious insofar as general acceptance of inferiority goes, and otherwise regrettable . . for listeners, musicians, and the union itself.

Musicians are probably the hardest hit; but it's their union and they're with it . . perhaps to their ultimate good. For listeners and record-buyers, the goods and bads of the situation are harder to evaluate. A great advantage has been the influx of and emphasis on foreign imports of such musical and mechanical excellence as to give native record companies serious competition, particularly, of course, in the realm of classical and symphonic music. The work of English Decca and English Columbia, the superb output of Italian Cetra and others . . well, all too often the nod goes to the import where it competes with an American version.

The one big trouble in both departments, serious and popular, is that because of hasty recording to beat the ban, so much music that is poor mechanically and artistically has been delivered on wax, shellac and vinylite to the gullible public that now something only halfway good sounds terrific.

With this in mind, judgment on new issues is relative . . "good" means good for the present time; "only fair" would be terrible in more fruitful record years.

SERIOUS MUSIC

Debussy: "Quartet in G minor Op. 10," played by the Paganini Quartet. We take it back, this would be good in any year. Lovely tonally, appealing and atmospheric, this chamber music is well handled by one of today's best string groups. Victor.

Copland: "Four Dance Episodes from Rodeo," recorded by Dallas Symphony Orchestra, Antal Dorati, conductor. Gay, refreshing, indigenous, this is ballet music to delight practically everybody; and Dorati knows what to do with it. Victor.

"Louis Armstrong All Stars" is, we understand, a collection of numbers actually recorded during jazz concerts. Hence, a lively spontaneity and imaginativeness . . and, of course, a group of virtuoso musicians. The numbers are classics, "Rockin' Chair," "St. James Infirmary," "Ain't Misbehavin'" and others. Victor.

Jolson Album No. 3. Now that we've rediscovered him, this boy can do no wrong. You'll enjoy his typical and irresistible handling of "I Want A Gal," "Rainbow Round My Shoulder," "Red, Red Robin," etc. Decca.

"Mood Ellington" . . a new collection of tunes by the Duke is always news and always interesting. Some are better than others in this new and lush aggregation, but it's all worth a listen. Columbia.

FOR RELAXATION

"Keys to Romance" is Buddy Cole's latest album, featuring enduring favorites such as "The Moon Was Yellow," "Sophisticated Lady," "When Orchids Bloom In The Moonlight," and others. This is relaxed, very pleasant piano. Capitol.

Arthur Godfrey's latest . . like olives, a question of taste . . pairs "Turkish Delight" with "Trail of the Lonesome Pine." Both funny if you like the brand, and the former on the shady side verbally. Columbia. Spike Jones, while we're in the comedy department, does wonderfully hysterical things to "I Kiss Your Hand, Madame" and "I'm Getting Sentimental Over You." Victor.

THINGS WE'RE TIRED OF:

Vaughan Monroe's old, tired, beat-up song style.

Jo Stafford's conscious flatting by about a quarter-tone to get a melancholy effect.

Cowboy songbirds.

All the broken-down jazz-shouters dug up to compete with the few examples of authentic jazz talent now extant.

Serious musicians who try to get clubby with the proletariat by recording compositions unworthy of their talent. Conversely, popular entertainers who chin themselves on music miles above them.

★ ★

CALIFORNIA GOLD RUSH VIVID IN WORD AND SONG

by hazel allen pulling

"DRUNK! Aye, drunk with avarice! Behold the picture; California in her cups!" These are the opening words and the keynote of an interpretation of gold rush days by California's earliest gold rush historian, Hubert Howe Bancroft. Writing in the 1880's, Bancroft gathered his data directly from participants in the great Western drama of 1848 and the ensuing years. His *California Inter Pocula* (828p.) still stands, a challenge to historians to disprove and disavow.

In panoramic sweep Bancroft pictures California teeming with gold-hungry men who sought to fill their pockets while they dreamed of homes left lonely in the East. He traces the opening of mine after mine, the mushrooming of towns, and the lawlessness of men in a lawless land. He limns the lives of those who fought to bring order and security to chaotic, greed-filled days. He tells, finally, of the beginnings of stable government as men, some rich, some poor at the close of the orgy, settled down to reap more prosaic rewards from California's vast kingdom of virgin, untilled land.

Bancroft's account presents some data since discredited. But, in his nugget-like suggestions later scholars have found food for thought. They have explored further, have added monographic studies which substantiate in part, and in part overthrow, the earlier interpretation. Among those later studies are several worthy of a place beside the monumental Bancroft work. Owen C. Coy's *Gold Days* (Los Angeles, Powell, 1929. 381p. $3.75); Joseph Henry Jackson's *California Gold; the Beginning of Mining in the Far West* (Harvard University, 1947. 380p. $4.50) are examples. Each study, factual and brief, brings a clear conception of what the gold rush meant to those who participated in it and to the state, the nation, and the world at large.

INVALUABLE SKETCHES

But, better than interpretations by scholars, however ably done, are original accounts of those old exciting days. Written by the men and women who lived through the events noted, these records hold the flavor and present the facts as no retelling can. Try Alonzo Delano's *Across the Plains and Among the Diggings*, reprinted in 1936 from his 1854 report (Elmira, New York, Wilson-Erikson. 192p. $4.50). This account is a classic in the field for its straight-forward story of the overland trek and of life in the mines.

J. Goldsborough Bruff's voluminous record, *Gold Rush Journals* (Columbia University. 2 vols. $15), edited by Georgia Reed and Ruth Gaines, and published for the first time in 1944, is another fine account. Bruff's journey began in "Washington City" in 1849 and ended in the mines in 1851. His story, one of the most extensive of all, is accompanied by original sketches of places and events and filled with notes about the people who, like him, made the "search for the Golden Fleece."

For a woman's view of frontier, gold-crazed California read Sarah Royce's recollections published in 1932 as *A Frontier Lady* (Yale. 144p. $2). Sarah Royce made the overland journey in 1849 and lived to raise her family in the mining area. A similar view is presented in the letters that Louise Knapp Clappe wrote to her sister in Massachusetts from the mines on Feather River in 1851-1852. These letters were republished in 1933 by the Grabhorn Press of San Francisco under the title of *California in 1851; the Letters of Dame Shirley* (2 vols. $12.50). Both the recollections and the letters give a view of gold rush days unsensed by the male element of the times.

SONGS OF THE DAY

The Gold Rush Song Book (San Francisco, Colt Press, 1940. 55p. $2), edited by Eleanora Black and Sidney Robertson, is another illuminating view of the period. This group of twenty-five authentic ballads, complete with words and music and sung by the men who dug the gold, provides the overtone that explains much of the psychology that lay behind the phenomenon that we know as "California's Gold Rush!"

Latecomer among our Gold Rush books is one that looks at the period from a perspective of a hundred years and from the vantage point of a gold rush ghost town. W. A. Chalfant, publisher of the *Inyo Register*, has given us his view gained from a lifetime of living close to the legends, the histories and the old towns, now in ruins. *Gold, Guns, and Ghost Towns* (Stanford University, 1947. 175p. $3) relives in modern interpretation the days of gold in California.

Ed. note: If you would like Dr. Pulling's interpretation or recommendation on further Californiana, please write to her in care of The Californian.

PACEMAKERS

Leading in popularity in the nation's record shops and departments:

SERIOUS MUSIC

Brahms: German Requiem. Apparently a large segment of the population has been eagerly awaiting a recording of this work. Both Victor's version, conducted by Robert Shaw, with Eleanor Steber and James Pease as soloist, and Columbia's European-recorded interpretation are being snapped up.

POPULAR MUSIC

"My Happiness" is the current tap tune, with honors about evenly divided among the waxings of Ella Fitzgerald, the Pied Pipers, and Jae and Sandra Steele, who introduced it.

Going strong: Roy McKinley's "Arrose" and "You Come A Long Way From St. Louis"; "Confess," in both the Doris Day and Patty Page renditions.

Going, going and not regretted: "Woody Woodpecker."

WHAT TO WEAR IN CALIFORNIA



IN SEPTEMBER

Coming to California this September? You'll find it a paradoxical month, really a second summer, with some days turning sharply cool in pure defiance. It's a busy month, too, so you'll have to plan your wardrobe with extra care.

Just consider that you can swim in the ocean, enjoy Indian summer in the mountains . . enjoy starlight operas and symphonies under the stars at Hollywood Bowl . . go to the races at Del Mar . . "take in" the numerous County Fairs, and the Fiestas.

Then . . start out with a basic suit with a choice of blouses: tailored, dressy, and one just plain cool. Actually, this changeabout can take you anywhere in good style, but you'll have frequent use for a dark crepe or maybe a sheer wool as a mid-season choice. One of the new dark-hued cottons will prove both smart and comfortable for the dog days ahead.

Bring swimsuits and play clothes if you're beachward bound; pedal pushers or slacks for the mountains . . and a coat for evenings wherever you go! Don't forget sturdy walking shoes for there are so many places to see . . add sun glasses so you'll look like a native. Just remember, anything can happen in California in September, so come prepared!

WEATHER DATA FOR SEPTEMBER

	SAN FRANCISCO	LOS ANGELES
Maximum	68.5	80.5
Minimum	54.8	59
Average	61.6	69.8
% Sunshine	70	77

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...for your California way of life!

LEFT: Cashmere Slipon, 13.00 shown with Cashmere Cardigan, 17.00
RIGHT: Grape Leaf Quiltie, 14.00

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a California Creation

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TWO LADIES IN A MAN'S LAND



MINERS WEIGHING THEIR GOLD.

FROM HUNTINGTON LIBRARY C(..E

by glenn s. dumke

Men . . young men . . were the Californians of a century ago. There were virtually no ladies, and very few young women in the California that achieved a hairy-chested statehood in 1850.

The reason was simple. The Gold Rush had precipitated a sudden migration into the western wilderness. In less than two years the goldfields had attracted a population great enough to bring California into the Union. But it was a masculine population that stood knee-deep in the icy streams of the Feather River Canyon panning for gold; or sweated and toiled with pick and shovel under the broiling sun at Placerville, feverishly taking the gold from the earth: or emptied its pokes of gold dust and nuggets on the counters of the saloons along San Francisco's Barbary Coast. It was a rugged trip from Boston to Sutter's Fort. It was a rugged existence when you got there. Only rugged, virile young men were fitted with the courage and stamina to be Californians of a century ago.

But this is the story of two ladies who did appear incongruously upon this masculine scene. One was a lady of letters, the other a lady of politics: The wife of a doctor, writing under the name of "Dame Shirley," produced a series of classic letters to her sister in Massachusetts: and Jessie Benton Fremont, wife of the general, named the Golden Gate and worked skilfully behind the scenes, making her strong hand felt in California's destiny.

The genteel "Dame Shirley" and the socially well-placed Jessie Benton Fremont were, indeed, anachronisms on the scarcely recognizable California scene of one hundred years ago. The frontier of those days offered little to attract women of refinement, and less to interest them once they had arrived. Truly it required a firm will and an insistent love of culture on the part of a woman to prevent her from being dragged down to the level of her surroundings. Many lady pioneers simply did not have the spiritual stamina to cope with drafty cabins, lack of reading matter, absence of urban life, and the all-around crudeness of daily existence.

But most circumstances are best known by their exceptions, and even in this male frontier a few women came, and of the few, a handful made names and reputations for themselves. "Dame Shirley," whose real name was Mrs. Louise Amelia Knapp Smith Clappe, was a frail little blonde woman who come from Massachusetts. She obtained an excellent education, and did some traveling before her marriage to a young physician, Dr. Fayette Clappe. In 1849 the newlyweds joined the argonauts in going to California, where the gold rush and a bustling frontier promised quick and spectacular wealth.

For a time they stayed in San Francisco. That city, during the gold rush, was an almost unbelievable boom town. Quarters were the smallest coins in circulation, and fortunes were made and lost with such rapidity that foolhardy optimism was the order of the day. One month the city would be out of flour, with the price $100 a sack, and businessmen would hurriedly ship in cargo after cargo of it until tardy unfortunates were caught in a glutted market, and the now valueless product was dumped and packed in San Francisco's muddy streets to form makeshift paving. Another month would see a shortage of hardware, and one bad guesser saw his cargo of stoves tamped down in another muddy stretch to form a more solid bottom for the city's busy traffic. Amid this chaotic madness Dr. Clappe started his practice of medicine. But his own health gave way, and he was forced to seek higher and dryer country.

Amelia waited in San Francisco while he searched out a suitable location in the northern diggings. He found one, finally, at Rich Bar, on one of the tributaries of the Feather River, and returned to escort his wife to her new home. At the diggings, her classic letters to her sister were produced, and the first of them relates the picturesque and interesting journey through Marysville by mule and stage to the little mining community. There one miner had unearthed thirty-three pounds of gold in eight days, and another had panned out $1500 in one wash of gravel! Rich Bar started out by living up to its name.

"Dame Shirley's" pen recorded the scene in the light good humor of the educated woman she was, and with the delicate refinements that might be expected of a New England gentlewoman. She wrote of this hill country:

> "The moon was just rising as we started. The air made me think of fairy festivals, of living in the woods always, with the green-coated people for playmates, it was so wonderfully soft and cool, without the least particle of dampness. A midsummer's night in the leafy month of June . . could not be more enchantingly lovely.
>
> "We sped merrily onward until nine o'clock, making the old woods echo with song and story and laughter, for F. was unusually gay, and I was in tiptop spirits. It seemed to me so funny that we two people should be riding on mules, all by ourselves, in these glorious latitudes, night smiling down so kindly upon us, and, funniest of all, that we were going to live in the mines! In spite of my gaiety, however, I now began to wonder why we did not arrive at our intended lodgings. F. reassured me by saying that

when we had descended this hill or ascended that, we should certainly be there. But ten o'clock came; eleven, twelve, one, two! . . I began to be frightened, and besides that, was very sick with a nervous headache. At every step we were getting higher and higher into the mountains, and even F. was at last compelled to acknowledge that we were lost!

"About two o'clock the next day we struck the main trail, and, meeting a man . . the first human being that we had seen since we left Bidwell's . . were told that we were seven miles from the Berry Creek House, and that we had been down to the North Fork of the American River, more than thirty miles out of our way! This joyful news gave us fresh strength, and we rode on as fast as our worn-out mules could go."

It was at Rich Bar, and in another camp, Indian Bar, that Dame Shirley made herself one of California's first women of culture. Her letters, couched in the graceful, semi-formal, and sometimes extravagant phraseology of Victorian days, when letter-writting was a fine art, peer deep into the life of the mining camp and search out its basic character. Dame Shirley's sensitiveness to human nature make her account of a pioneer mother's death and the consequent orphaning of her ten-month-old infant the basis for Bret Harte's story, "The Luck of Roaring Camp," and another incident in the Shirley Letters gave Harte the idea for the "Outcasts of Poker Flat." Amelia also had a sense of humor, evidenced by her delight in a miner's statement to her husband about a neighbor . . "Magnificent woman, that, sir! A wife of the right sort, she is. Why, she earnt her old man nine hundred dollars in nine weeks, clear of all expenses, by washing! Such women ain't common, I tell you. If they were, a man might marry, and make money by the operation."

Like most argonauts, the Clappes found life in the diggings none too profitable, and they returned to San Francisco. Finally widowed, Amelia became a high school teacher, but continued her prominence in the city's social and cultural life by holding a continuing salon for the great and near-great who ventured to the bay city. Late in life, she moved back to New England and took a trip to Europe, one of her life-long ambitions. When she died in 1906 she left the impress of her personality upon the still youthful California, and for its everlasting treasure the cultural heritage of the "Dame Shirley" letters.

Her book, *The Shirley Letters from California Mines in 1851–52*, was published in several editions after her twenty-three epistles had first appeared in a California journal of the fifties, *The Pioneer Magazine*. Her reputation stands deservedly as that of the first real woman of letters of American California, and she is rated highly not because there were no competitors, but because the quality of her work entitles her to compete in a much more sophisticated literary circle.

But women of letters were not the only ones who raised the standards of early California. There were also women of action and politics. Head and shoulders above all others in this category stands the "immortal wife," Jessie Benton Fremont, whose determination fostered a career.

Jessie Benton was the daughter of one of the fire-eaters of Congress during the great years of territorial expansion and Manifest Destiny. Her father, Senator Thomas Hart Benton of Missouri, first duelled Andrew Jackson, then became his devoted follower, and was an acknowledged leader of western legislators. Jessie inherited his intelligence and his will, and applied them both to furthering the career of her husband, John Charles Fremont.

Fremont was a professional soldier, and he made himself a popular hero by participating in and leading some of the most famous expeditions to the Far West. It was Fremont who traced the wild country between the Rockies and the Sierra, the Columbia River and the Mojave Desert. Variously nicknamed "A man unafraid," "The Pathfinder," and "The West's Greatest Adventurer," Fremont conducted no less than five expeditions to the western frontier. It was the third of these that made him a participant in the annexation of California and gave his wife, Jessie, the opportunity to help make history.

In 1845, Fremont, at the head of a detachment of sixty-two men, set off from Salt Lake. He struck due west into northern California, explored the Humboldt Valley, and finally turned south to Sutter's Fort . . at the site of present-day Sacramento. Meanwhile a portion of his party had entered California by one of its southern gateways, Walker Pass, and rejoined the main party in the north. California was still under Mexican domination, although war talk was rife, and the Mexican officials at the provincial capital, Monterey, grew alarmed at the size and military bearing of Fremont's expedition. As he was passing through Salinas he was notified by Mexican government authorities that they would appreciate his early departure.

Fremont, knowing trouble was brewing between the United States and Mexico, and wishing to be on the ground when it exploded into action, was reluctant to obey the order. He fortified his encampment on Hawk's Peak, near Salinas, and stayed there three days, braving the wrath of the Mexican officials. Then he unwillingly withdrew and headed north, his pace slowed by the hope that something would happen before he left California.

He led his men up the beaten trail toward Oregon, and had reached Klamath Lake when he was overtaken by a weary messenger from the East, Lieutenant Archibald Gillespie. Here Jessie Benton probably made history. Although no one knows exactly what was in the notes Gillespie handed Fremont, they contained a message which impelled Fremont to make an about face, retrace his steps to the Sacramento River, and wait there until actual warfare did break out in the (*Continued on page 73*)



JESSIE BENTON FREMONT

A LADY OF POLITICS: Jessie Benton Fremont, wife of General Fremont and daughter of Missouri Senator Thomas Hart Benton, helped to shape the destiny of California. The "immortal wife" played a great part in making Fremont the national hero he was, laboring diligently over his "memoirs," giving Fremont the political know-how from her father. It was Jessie Fremont who named San Francisco's Golden Gate.

Irene's handsome evening dress for the great occasion . . . lame-satin stripe draped to the Empire mood: graceful compliment to a lovely lady. At Neiman Marcus, Dallas; Filene's, Boston.

TOM BINFORD



Adrian for elegance . . . magnificent ball gown of rose and violet iridescent taffeta, with fly-away tabs on bodice and wide-sweeping skirt. At Gunther's, New York: City of Paris, San Francisco.





Pattern C-111

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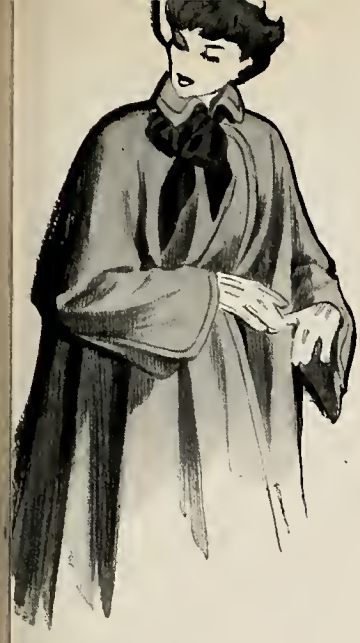
jean louis of columbia



JEAN LOUIS

FOUR years ago Jean Louis came to Hollywood and its vast motion picture industry at the behest and with the encouragement of Miss Irene Dunne, who brought him fame for his startling creations in women's fashion. Today Jean Louis of Columbia Studios is known as one of Hollywood's foremost designers. Screen wardrobes for such stars as Janet Blair, Claudette Colbert and Irene Dunne are his work. He designed for Rita Hayworth in "Tonight and Every Night," and "Gilda." He fashioned the clothes for Janet Blair in "Tonight and Every Night"; for Miss Dunne in "Together Again"; for Evelyn Keyes and Adele Jergens in "A Thousand and One Nights." Now, Jean Louis designs, on these pages, a suit-dress and a dramatic coat for you who read The Californian Magazine.

In the course of his work Jean has created new fashions for the Duchess of Windsor, for Gertrude Lawrence. He holds to the maxim that women should dress to no set pattern . . only to their best advantage. But the designs he has created here, for you, are smart and functional . . the types of apparel that will accentuate your good points, play down a figure fault and dress you, stunningly, in the increasingly popular Californian way!



YOU

creates new fashions for fall

Show your talents this fall by making a suit-dress and coat designed for you by Jean Louis of Columbia. Opposite page, Modes Royale pattern C-111 is a suit-dress, can be worn with scarf, sweater or blouse. We suggest you use Botany "Baronette," a lightweight wool crepe . . . 54" wide, $4.95 per yard. This page, dramatic coat Modes Royale pattern C-112, try Botany "Reedston" . . . 54" wide, $6.95 the yard. Just ask for Modes Royale customized patterns by number, sizes 12-20.

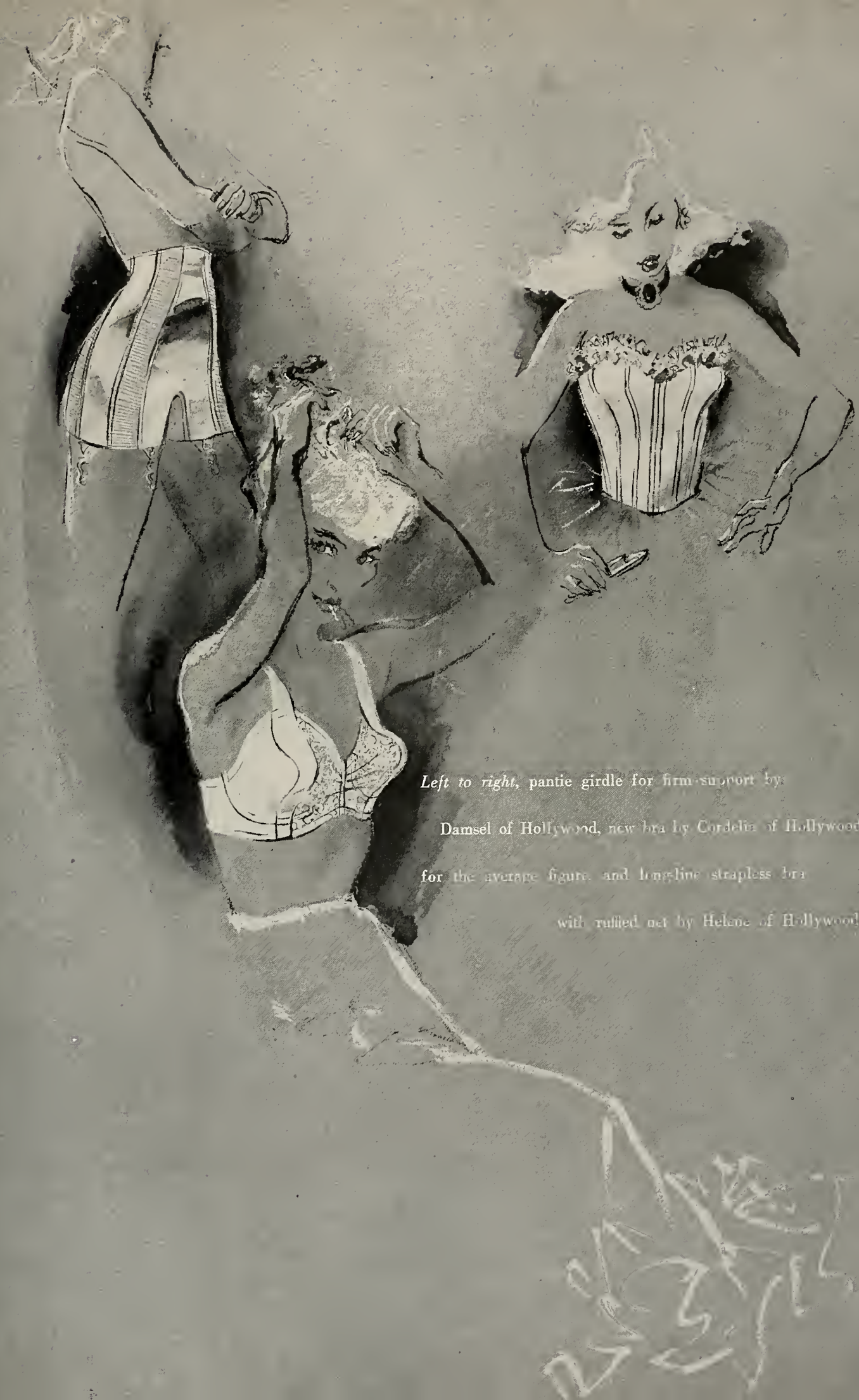
You may write directly to The Californian Magazine, 1020 South Main Street, Los Angeles 15, California, enclosing $2 for each pattern desired. Please indicate size.



Pattern C-112



Belles of the Gold Rush made history with "the form divine" . . . modern California figure control blends femininity and easy freedom. *Above*, power net garter belt, Hollywood-Maxwell, "Spider Web" bra by Star Fashions. *Right*, eyelet embroidered bra, Olga Company.



Left to right, pantie girdle for firm support by Damsel of Hollywood, new bra by Cordelia of Hollywood for the average figure, and longline strapless bra with ruffled net by Helene of Hollywood.

California Cooks

BY HELEN EVANS BROWN

Gold brought fine food to San Francisco . . brought it to stay. And a visitor to the Bay City always is impressed by the fact that it is possible to eat, and eat beautifully, in almost any language. It all started with the cry of "Gold" . . a cry which no one seemed to miss. From every land the lure of sudden wealth prompted men to throw down the tools of their own trades, pick up shovels and get going . . to California.

But you can't eat gold. Soon some of the less lucky of the adventurers discovered that their sauciers and their braziers, their soup pots and their cleavers were more valuable than their pickaxes. The fortunate miners . . and there were many of them . . would pay almost anything for good food. One San Franciscan menu dated 1849 lists eggs at a dollar each, stewed prunes at seventy-five cents, beer at two dollars, and a brandied peach at four dollars. Could it be that those men with empty stomachs and full gold pouches preferred the peach to the prunes? Actually there wasn't much food to cook. Sutter's farm had been one of the first serious attempts at agriculture and what the rapacious squatters did to that venture didn't help the food supply. Still, though meat and vegetables and fruits were hard to come by, there was plenty of fish and plenty of foreigners who knew how to cook it in the manner of their fatherlands. Thus many classic fish dishes became everyday fare in those incredible days . . the foundation of the *haute cuisine* that was to become such a part of San Francisco.

But it wasn't just the dishes of other countries that San Francisco was to make famous. Those lusty men created many fine recipes of their own. One of them, Hangtown Fry, becomes more renowned as the years go by. Every time I take my hands off my ears I hear another story of how this oyster dish got its name. As I can't believe them all let's just assume that Hangtown, later renamed Placerville to soothe the tender feelings of its residents, had more than something to do with its christening.

HANGTOWN FRY

Select from three to a dozen oysters for each serving, depending upon their size. (The original dish was made with the tiny coppery-tasting California oyster). Dry them with a clean cloth or paper napkin, dip them in beaten egg and then in crumbs, and fry them in butter. When nicely and lightly browned on one side pour over them eggs (two to each serving) which have been slightly beaten with a little cream and some salt and pepper. Let cook a minute or two then turn the entire mixture as you would a pancake. Brown a bit on the other side and serve with crisp bacon. Of course like every other famous dish this one has a dozen variations, chief of which is the scrambling of the eggs separately and pouring them over the already fried oysters. In fact, the famous Hotel St. Francis Cook Book says this, and no more, in its directions for making Hangtown Fry: "Mix scrambled eggs with a dozen small fried California oysters." (There's a cook book for you, by the way . . at least if you're interested in fine food with a California flavor.)

Another nice variation of this now classic recipe is served at the Good Fellows Grotto in Los Angeles. They



add green peppers and onions to their version. But wonderful!

As the wealth of San Francisco grew the outside world found that it could bring in foodstuffs and sell them at fantastic prices. The miners, now flush with food as well as money, called to the world for its finest chefs, its best recipes. And the world responded. So the simple fare of the mining camps, the slum gullion and the flapjacks, were replaced by such distinguished foods as these cosmopolitan cooks could produce.

Among these early chefs there were many from China, and it was they who discovered that the native abalone was a rare delicacy. It is strange that it was more than fifty years later that it became popular with other nationalities, perhaps because no one else knew how to cook it. "Abel Ones," or "Ear Shells," were much used by the Chinese when San Francisco was booming. They served them in their restaurants and they dried them and shipped them back to China in such quantities that there was great danger of their disappearing altogether. Finally, when it was discovered that you didn't have to be Chinese to cook abalone, and, at the same time it was discovered that there were precious few left to cook, a law was passed forbidding their shipment out of the state. So, if you don't live in California and just can't wait until you visit here to taste them, there's just one thing to do: buy canned abalone. Of course it's not from California . . it's from Mexico. but as most of it is canned just over the border in Ensenada, it could have been California spawned. Canned abalone is found in Chinese grocery stores and in other stores that specialize in imported foods. Although this recipe for soup was not handed down from gold rush days it is safe to say that the Chinese in those days served one reasonably like it.

ABALONE BOUILLON

Measure the juice from a can of abalone and add sufficient water to make two cups. (I mean a number two can of abalone which, I think, is the only way it is packed. The abalone trimmings are packed in a seven-ounce tin, and in California, but it's best to forget about them.) Add two cups of chicken stock which you, being smart, will make with one of those chicken concentrates now on the market. Next comes a tablespoon of soy sauce, a tablespoon of sherry and a piece of abalone the size of an egg cut into the size and shapes of kitchen matches. Heat and serve and take your bow. There will be some abalone meat left over, so make another Chinese dish with it. You'll have to name it. Fry a pork chop and cut it and the left-over abalone into strips, add some green pepper and celery cut the same way and heat the mixture (for three minutes) in a sauce made with one cup of chicken stock, a tablespoon of sherry or whiskey, and a tablespoon of cornstarch to thicken. Serve with rice for tomorrow's lunch.

There were not only many Chinese restaurants in the early days of the bonanza, many of the mining camps had Chinese cooks. It is said that chop suey, unknown in China, was the brain child of one of these Oriental chefs. It seems that a horde of hungry men descended upon him long after meal time. His larder was all but empty, but as Chinese courtesy demanded that the guests be fed he whipped up a dish from dabs of this and that. Perhaps with hunger as a sauce the diners were vociferously enthusiastic and demanded to know what they were eating. The first name that came into the pig-tailed head was "chop suey" and so it still is today the darling of American-run Chinese restaurants.

From the '49ers
to present-day diners
San Franciscans love good food

CHOP SUEY

One pound of breast of chicken, or of lean veal or pork is needed. (Chicken breasts may now be purchased in most communities and bean sprouts, complete with can, may he had in any grocery store of any size.) The meat is cut into thin strips and cooked in a quarter of a cup of cooking oil. Remove meat, then add the following ingredients to the pan in which the fat has been left: One green pepper, cut in strips, one onion, thinly sliced, then halved so that the rings will separate, some sliced mushrooms, six or eight depending on size, and a half cup of thinly sliced celery. Cook for two minutes then add two cups of drained (canned) or fresh bean sprouts and, if you can find them at a specialty food store, a few sliced water chestnuts and/or bamboo shoots, and the meat. Heat all together in the same old sauce: Two cups of chicken stock and two teaspoons of soy sauce thickened with a tablespoon of cornstarch which has been moistened in a tablespoon of cold water. Serve with rice.

The San Franciscan boom was no temporary affair. Money continued to be made in mining, and in railroads, and in the "green gold" which was agriculture. Many famous restaurants flourished and the famous Palace Hotel was built. It was at the Palace that Oysters Kirkpatrick were created and named after Colonel Kirkpatrick, one time manager of that establishment, though some people do claim that the dish is but a refinement of an earlier one called "oyster salt roast" . . a favorite of the 49ers.

OYSTERS KIRKPATRICK

Oysters on the half shell are needed for this . . allowing six to a person. Lay opened oysters (in the deep shell) on pie tins half filled with rock salt that has been preheated in the oven . . a tin for each serving. Squash the shells into the salt so that they won't tip and spill their precious juices. Mask each oyster with chili sauce, add a few flecks of chopped green pepper, cover with grated parmesan cheese, and top each oyster with a couple of two-inch pieces of bacon which have been partially cooked. (Sometimes this order is reversed: oyster, then bacon, then chili sauce and last the cheese. The choice is yours!) Put the pans in the oven . . a hot one . . and bake until the bacon finishes its crisping and the cheese is brown.

One famous early San Franciscan dish that was not sea food was nonetheless served in a sea shell and thus named

CHICKEN IN A SHELL

Boil a young chicken in four cups of water along with an onion and a half teaspoon of whole pickling spice. Before it's too tender remove from the fire and allow it to cool in its own liquor, then remove the meat from the bones and cut it in cubes. Return the bones to the stock and cook until it is reduced to one cup. To this, strained, of course, add a cup of very heavy cream and thicken with a roux made with a tablespoon each of butter and flour. Add a half pound of sliced sautéd mushrooms and, if you're as rich as were those old timers, a few sliced truffles. Now toss in the cut-up chicken and a jigger of sherry. Season with salt and white pepper and bind with the yolks of two eggs. Serve in cockle shells, the old recipe says. But what's the matter with scallop or even clam shells? Or serve it plain and call it Chicken d'Or . . it's rich enough . . my word for it.

So it was in the beginning of good eating in San Francisco. Now it is even better. If it's grizzly bear steak or roast curlew you're wanting, you may go hungry, but any other dish of the gold rush. or of the later days of plush, will be found on San Francisco menus of today. And as new fare is created that, too, will appear immediately in the Bay City. Is it any wonder that to dine in San Francisco is to return and dine again?





CASUAL ELEGANCE APPARENT IN NEW WEAR FOR MEN

IT'S NOT EASY to tell which of these lanky six-footers covers the course in par, but collectively their good grooming shows a very professional touch.

As a woman this is to your best interests. In fact, today's knowing woman is quick to detect a budding style-interest in her beau . . and to encourage it. Although he is still a rarity, the man who knows why he wears what he wears is more apt to detect delicate subtleties in your fashion selections and to appreciate and compliment them. Give him the benefit of sound apparel advice everytime you can.

To keep you up-to-date these are some of the latest menswear trends in sportswear. It might be a good idea to suggest them the next time the two of you take in a shopping tour.

SPORTCOATS: The light chocolate brown unfinished worsted double-breasted sportcoat, *far left*, has the new long diagonal lapel which gives its wearer the illusion of added height.

The houndstooth pattern is traditionally correct for sportswear. A very fine example of this plaid is shown, *front and center*, in an imported Scottish fabric with a new lapel with notches set slightly lower and finished with rounded edges. Both coats are distinctively styled by M. Jackman & Sons.

SWEATERS: Traditional, too, are sweaters that seem always right at the club. Combined with a blue lightweight sport shirt on the man, *center*, is a light beige cashmere sweater with long sleeves and v-neck.

The "Schooner" shirt-sweater, *right center rear*, is in navy blue with long sleeves and wide-spread knit Kent collar. This is the newest version of the "Gaucho." These sweaters are made by famous Catalina Inc.

SPORT SHIRTS: Two sport shirts finish the tableau. The ping-pong enthusiast picks the "Rio," a gabardine shirt with a navy blue body and contrasting white placket and collar. It can be worn with either short sleeves or long.

A shirt innovation is the "After Hours" sport shirt illustrated *right foreground*. It has an entirely new treatment to its collar which lies back from the neck without corners or breaks. The artist has the same shirt on the man with the houndstooth jacket. In this case the Windsor-knotted tie keeps the collar nicely closed. These new shirts are by Hollywood Rogue.

These new fall fashions for men are probably available in your city. Address your inquiries to Men's Fashion Editor, The Californian Magazine, for the names of stores which carry them.



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PAUL LASZLO

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Laszlo has designed for Barbara Hutton, Sonja Henie, Gloria Vanderbilt Stokowski and Frank Borzage, among a long list of noted Californians. Tell us just what kind of house you'll want The Californian to be. Jot down your ideas, mail them to California Living Section, The Californian Magazine, 1020 South Main Street, Los Angeles 15. Let The Californian House grow, from the drawing board, with *your* ideas. Visit The Californian House when it's all built and ready to view.

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THREE fresh FLOWERS

by Margo Osherenko

With all of California's year 'round flowers it's still hard to forget that I once lived on the East Coast where flowers were very expensive. There are many times when it is nice either for time-saving or penny-pinching to be able to throw a bouquet together economically and quickly. Here's an arrangement that needs only three flowers . . three exquisite or exotic flowers, please. Pine branches and spider chrysanthemums or something with an affinity of form.

The arrangement is an old one-two-three, but it never fails to grace an entrance hall, add charm to a tea table or cause comment in the parlor. It takes three green pine branches or something similar such as these branches from a fern pine tree (podocarpus elongatus to be technical). Three spider chrysanthemums or shaggy dahlias, the loveliest, freshest you can find. The container is a three-legged brass chafing dish . . just the stand and one of the double boiler parts all highly polished.

Use your biggest spike holder. Cut the three branches so they are tall, medium and low. The low one should be the fullest and the tall one the thinnest. Prune out some of the leaves or pine needles if necessary. Make the tall one stand so that it is perpendicular, the middle one bending to the right, the low one toward the left. See if you can make them look as though they all grow from the same spot like a plant or shrub.

If your holder isn't heavy enough and starts to tip, then anchor the edge with another spike holder turned upside down. It is possible to anchor your holder before you start by sticking it to the container with oil clay or plasticine. This must be done before you put the water in it. However, it always annoys me to gum up my nice silver or china or glass with clay.

Now, though it breaks your heart, snap off those nice long and expensive chrysanthemum stems so there is one very low, one medium and one tallish one. Put them into the arrangement so that their stems follow their corresponding pine branches . . low, medium and tall. See if you can make them follow so closely that they give the illusion of blossoms and leaves growing on the same stem. To finish the arrangement, cover the holder itself with just enough pine needles or leaves so that you are not conscious it is there.

There is something very joyous and hospitable about a house with fresh flowers, so if it's only a quartet of a dozen . . have them!



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RESTAURANT ROW



PALO ALTO, CALIFORNIA

IN THE CRUCIBLE OF CALIFORNIA

(*Continued from page* 31) portion of the Sandwich (Hawaiian) Islands; and heavy financial backing of the Mexican government's revolution against Maximillian.

Fate, which eventually caught up with Brannan, did not spare Marshall and Sutter such pleasant interludes. James Marshall got nowhere in the corrupt frontier courts by pressing his claims to the goldfields which had been forcibly seized from him. For twenty years the historic discoverer of gold proclaimed his case throughout the country to a disinterested audience. Finally he returned to California and in 1872 the state legislature voted him a two hundred dollar monthly pension, but at the very next session this was pared in half. Marshall died in poverty in 1885.

Captain Sutter faired little better. An easy mark for Brannan and his ilk, he soon lost the major part of his enormous land holdings in the Mother Lode country. Legend has it that he died a pauper on the steps of the Capitol in Washington, D. C. While this is probably not accurate, it is certain that the discovery of gold in his raceway, far from bringing him fabulous wealth, destroyed the modest prosperity and tranquility that had been his with his colonization of New Helvetia.

As for Brannan, his house of cards in due time came tumbling about his ears. In the most approved western tradition, women and bad whiskey were his downfall. Lola Montez, the fabulous European actress, was his nemesis. Further speeding his decline was the huge cash settlement that he was forced to make upon his wife when she divorced him. His descendancy was as abrupt and as complete as his ascendancy had been, and Samuel Brannan, a drunk, died peddling pencils on a street corner in Arizona.

Zamorano's printing press met indignity at the end, too. But its honor survived and was enhanced through three Gold Rush years before it was dealt unkind violence in its dotage. Destined to serve five masters in this brief time, it led the advance of the printed word into the mines. Its first move was occasioned by the purchase of *The Californian* in November 1848 by Edward C. Kemble, owner of the *Star*. Kemble, who had worked his way up from a printer on Brannan's paper to its owner and ultimately one of California's most distinguished journalists, combined the two papers into the *Star and Californian*. After a few months of turning out the merged newspaper, the old press was taken by Kemble, who had a sentimental attachment for it, to Sacramento where he started the *Placer Times*, first of the interior newspapers. It followed the miners, and subsequently started the *Stockton Times*, then the *Sonora Herald*, and finally the ill-fated *Columbia Star*.

But as it traveled the Sacramento and San Joaquin Rivers by boat, and through the rich placer lands by ox cart, it recorded and preserved the news, both great and small, of pioneer California.

But it also reported that butter was $1.25 a pound.

It took the pulse of the miner whose creed was subsequently published according to Act of Congress and which concluded thus: "The miner believes that California, with all its social drawbacks, is not only a great country, but that it is in every sense the best place in the world for a working man, and only awaits the coming of a good, sensible, intelligent class of noble-minded women to make the desert to blossom as the rose, and man to become rich, contented and happy. So mote it be."

Zamorano's curious press preserved for posterity little insights into contemporary custom, like this advertisement by one W. H. Davis: "New Goods just received by Schr. 'Providence' and Brig 'Sabine'. This new goods includes 34 dozen turkey red handkerchiefs, 1 doz. silk umbrellas, 3 doz. vests, 4 pcs of blue string silk, some blue cloth jackets and alpacca, to say nothing of lemon syrup, dried apples, painted pails, sperm candles, superior chewing tobacco, corn brooms, fire shovel and tongs."

Or this one by the New York Store in San Francisco, offering a "breath-taking supply of bleached shirtings, gambroons, beaverteens, moleskins, and other pant stuffs in great variety . . . and the largest and most extensive assortment of jaconet, nansook, book, mull, Saxon and Swiss muslins, laces and edgings ever brought into this market.

California's first printing press served its many masters well. When it chucked sedate New England and began a life of adventure it had already been marked as obsolete and virtually retired to pasture. The full life of ease it had led in Boston remained its own secret. Seventeen years ahead of the Gold Rush, it came to serve the Mexicans in their last days. It stayed to record or share in more than one Mexican revolution: the American revolt that sought to set up a California Republic; the Mexican war with the United States, through to the treaties of Cahuenga and Guadalupe Hidalgo; the discovery of gold with which it scooped the world; the mad rush of the '49ers; and ultimately California's admission into the Union. A bi-lingual press, it printed Mexican government documents, then went on to found California's first newspaper and to start four others.

It was well admired and sentimentally respected by early California editors. Thus, when

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TWO LADIES IN A MAN'S LAND

(*Continued from page* 59) form of the Bear Flag Revolt.

Fremont was on the way to Sacramento when a group of Yankee settlers of California started a revolt around the bay region, set up a short-lived republic with a bear flag insignia, and gave Fremont an opportunity to join a movement toward independence from Mexico. Fremont was participating in this revolt when actual war with Mexico did break out, and he was able to merge his efforts with those of other American military leaders who later invaded the province.

Jessie played a great part in making Fremont the hero he was, for if his expeditions had been as cavalierly treated as were most . . buried in musty Congressional reports . . his popularity would have been ephemeral indeed. But Jessie was the one who labored diligently over Fremont's "memoirs" and clothed them in such a winning literary style that they became best-sellers of the day. Very probably these "memoirs" formed the basis of his popularity, and were the first stepping-stone in the long climb to fame and prominence that characterized his life.

Jessie joined Fremont in California during the gold rush, arriving by sea via the Isthmus of Panama. She it was, according to report, who named the Golden Gate . . that striking entrance to one of the world's great harbors. She participated with her husband in California's early political adventures, attending with him the Constitutional Convention at Monterey in 1849. The Fremonts then traveled in Europe, and in 1856 Jessie's husband became the new Republican Party's first candidate for president. He was unable to defeat Democrat James Buchanan, but he ran a good race . . so good that the Republicans felt sure of victory in 1860.

Jessie always regarded her husband as perfect, an opinion which was not shared by everyone. Fremont was court-martialed for insubordination during the conquest of California, and Jessie loyally stood by him. Again, as commander of the West, during the early years of the Civil War, he acted in flagrant disregard of Lincoln's orders, and was removed from his command and placed in a subordinate position, in which he was soundly thrashed in battle by Stonewall Jackson. His tendency to play politics gave him the governorship of the territory of Arizona, a post which he did not occupy with much credit to himself or his associates. But Jessie never faltered. On her deathbed, twelve years after her husband had passed away, she had a portrait of the handsome general placed so that it would be the last thing she ever saw.

Women like "Dame Shirley" and Jessie Benton Fremont were scarcer in the California of a hundred years ago than thousand-dollar gold nuggets.

In San Francisco, at the height of the gold rush, there was a prosperous firm of auctioneers. James L. Riddle and Company profited, like most businesses of the time, from high prices, the scarcity of goods and the plentitude of money. When an auction

In the Crucible of California

it came to Columbia to turn out the first issues of the *Columbia Star*, the *Sonora Herald*, which it had lately fostered, commented on October 20, 1851, that "The *Columbia Star* will make its appearance with one strong recommendation in its favor, namely, that it will be printed on an old Ramage press, the pioneer press of California. In what year this press was built . . . tradition doth not inform us . . ." On October 25 the first issue appeared and so venerated by now was the creaky old mechanism that an ounce of gold was paid for the first copy that came off it. Three weeks later Zamorano's relic was a charred ruin, victim of the vandalism of its last owner.

A financial squabble had resulted in an attachment of the press by the *Sonora Herald*, but because no cart could be obtained to haul it away, it was left on the sidewalk. That night it was removed to the center of the street, probably by G. W. Gore, publisher of the short-lived *Columbia Star*. What happened next is best described by the press's onetime owner, Edward C. Kemble, who raged with indignation: "Either led or instigated by Gore, his companions and sympathizers kindled a fire under the aged relic and destroyed in a few moments what, even in barbarian countries, would have been held in veneration a lifetime. . . A greater outrage never desecrated the name of an American town, or disgraced American citizenship, and the only possible palliation that can be suggested is the very meagre one that the incendiaries may not have known the age and historical value of the old press. . . As an heirloom of the art on these shores, its value would have been almost priceless."

Then, according to historian George L. Harding, the charred and half-consumed remains of Zamorano's press were brought to Sonora by Kemble who promised that "It shall be duly labelled and preserved . . in memory of its past services . . and whenever a State museum may be established, it shall be placed within it."

But alas, for all of Kemble's high intentions, California's first press disappeared from view never to be seen again. In all likelihood it suffered a second burning in one of the five or six conflagrations that later swept the whole of Sonoma, and mingled its ashes with that of the frontier town.



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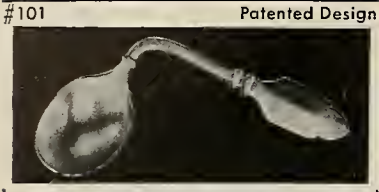
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TWO LADIES IN A MAN'S LAND

(*Continued from page* 73) was announced, its salesrooms were crowded with noisy purchasers, ravenous after the items which to them represented the comforts of the East. One day, when Riddle's rooms were jammed with a shouting mob and money flowed like water, someone took advantage of a brief pause in the auctioneer's chant to cry out, "Two ladies going along the sidewalk!" And in a moment the crowd had pushed and hustled its way out of the store to view this unaccustomed and highly welcome sight.

In the back country, women were even scarcer. One bewhiskered citizen of Tuttletown on the Stanislaus River managed somehow to obtain a woman's shoe. He placed it in a conspicuous position in his shack, and was accustomed to take it out for occasional airings, when he was invariably surrounded by an admiring and covetous crowd. Usually the miners would offer to buy it, and sometimes spirited bidding resulted. The owner, however, consistently refused to sell, and answered all queries with the stubborn reply, "Now, see here boys, the skunk ain't found that can buy this boot. T'aint for sale, no how!"

Miners were far past the state when the masculinity of the frontier appealed to them, and they yearned for the refinements of civilized society to such an extent that they were willing to engage in almost any activity which reminded them of home. Some camps began to hold dances in the larger saloons. These parties were enthusiastically attended, and half of the dancers . . bearded, flannel-shirted miners with guns or bowie-knives hanging from their belts . . voluntarily took the part of women by sewing large white patches, cut from tents or flour sacks, on the seats of their pants. Square dances, waltzes, polkas . . all were vigorously participated in . . although the "orchestra" usually consisted only of a fiddle and a flute.

The popularity of the pastime was enhanced when the dance-caller . . after long hours of "Swing partners," "All hands round," and "Ladies chain" . . often included as his closing figure, "Promenade to the bar and treat your partners!"

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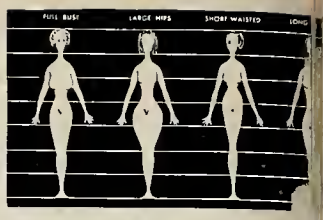
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■ ASCOT SHOP, FOURTH FLOOR

VOL. VI NO. 3 . . . OCTOBER, 1948



ON THE COVER: Seasoned traveler or smart sophisticate will appreciate the worldly wisdom of this suit by Lilli Ann . . . menswear fabric treated with delicate finesse to achieve rounded lines. Sizes 10 to 20, it's about $70 at Bullock's, Los Angeles: Peggy Shop, San Francisco; Bedell's, Portland. Meadowbrook quilled beret, Jim Pack llama bag. Photographed at San Francisco harbor.

Adrian Says It!

At the recent preview of his fall collection, the world-famous California designer, Adrian, prefaced the showing with a few succinct remarks, from which we quote: "I'll stick my neck out again and say there is too much talk about 'Paris says' and not enough interest in what the American woman says . . She tossed out the 'new look' because it didn't become her, and she'll toss out any other look except what suits her American life . . I'm tired of American designers being practically insulted if they don't want to copy French fashions . . Let's have fashion from every place where fashion can thrive, but let's not limit silhouettes with seasonal pramatism. If you have a suit with trim, square shoulders, why be told you must throw it away this season and then be told again to buy it back the next? *It's double talk.* Fashion is a fluid, changing thing, but its change is gradual and not drastic because our lives today are keyed to certain essential facts. We travel fast, we live in fairly crowded communities, and we do a great many different things during the day in the same clothes. Clothes must make news and be interesting, but rarely are the news-makers lasting in fashion. What we need in this country is some faith in American taste and judgment . . the American look is the best loved look in the world and let's not forget it!"

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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does marvelously versatile suits like this, always in exciting fabrics, always in exciting colors, always with exciting details. This one comes in Henrietta velvet-sheen gabardine, very luxurious... plush red, cavalier green, weskit grey, Tosca blue, mascara brown, black... also in fine men's wear worsteds ... sizes 10 to 20 ... about seventy dollars at better stores.



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city of sophisticates and
superlatives . . . of longest
bridges and suddenest hills, and
fairest flowers and smartest women



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Patty Woodard accents
luxurious crepe satin
with fine lace and
self-covered buttons.
A real compliment
to your smart suit or
costume skirt.
White only.
Under $12 at Bullock's,
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fine stores everywhere...
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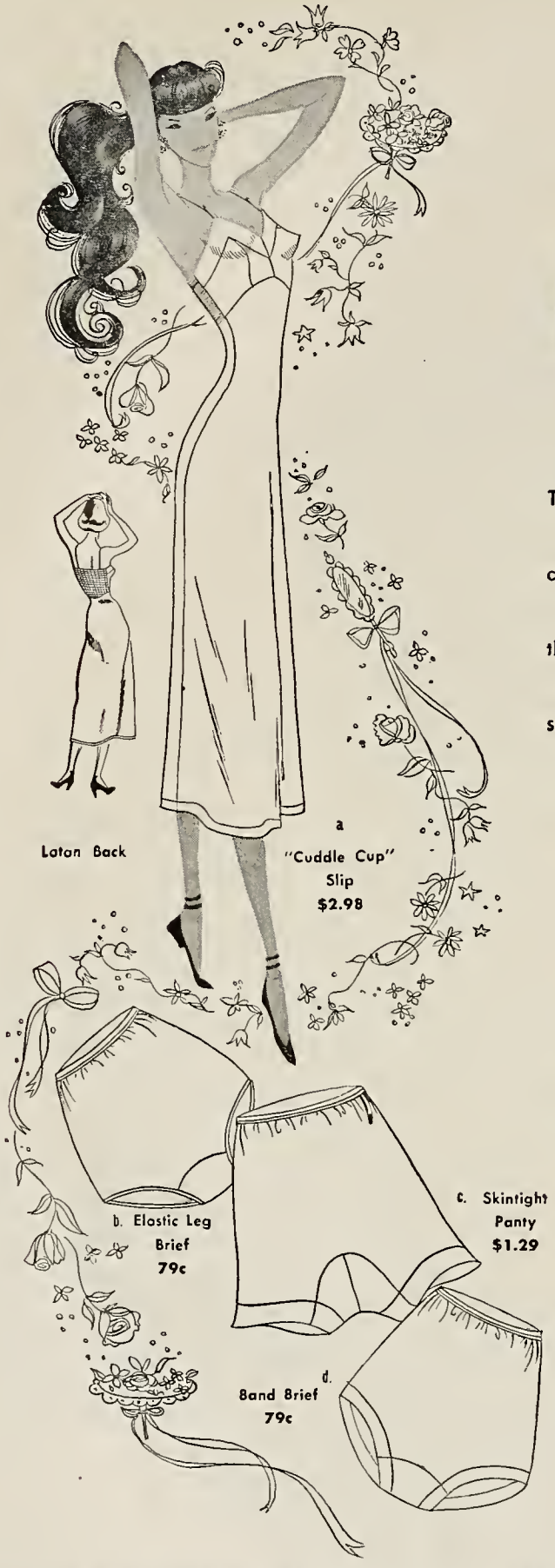


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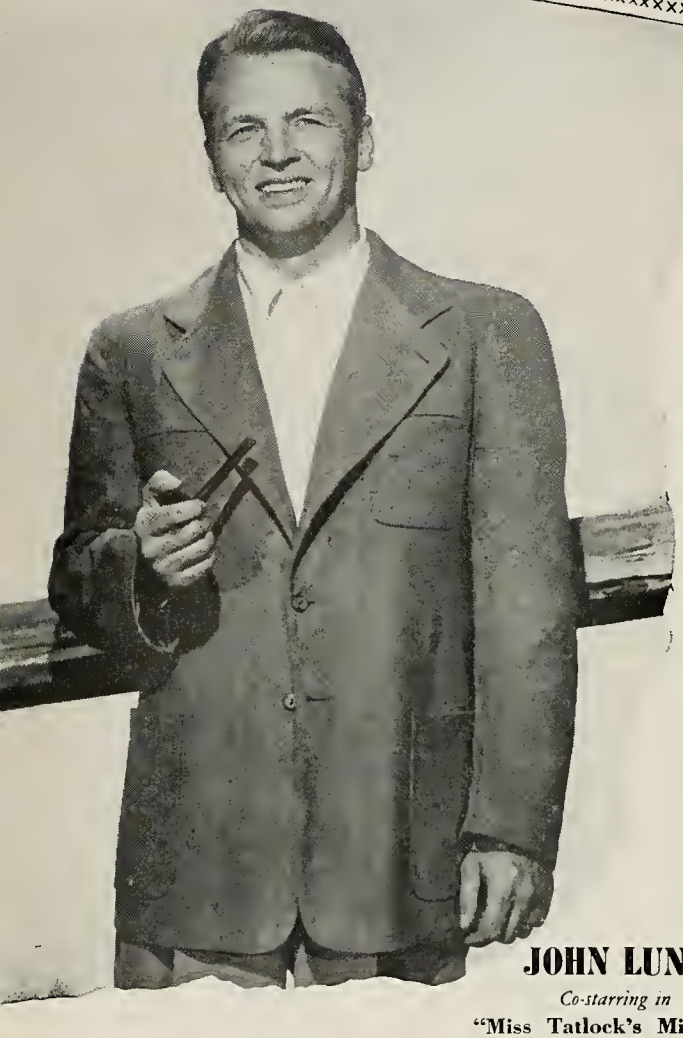
Our exclusive Botany gabardine suit . . . designed by Yablokoff for Kay Saks of California . . . wear the detachable cape when you're in the mood for fall's "Little Women" look . . . wear the suit alone as a beautifully simple basic with many accessory changes . . . in wonderful Travel Tones 85.00

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FLOWER ARRANGEMENTS

TURKEY FEATHERS FOR THANKSGIVING

by Margo Osherenko







This arrangement takes very little of that "precious space" on a loaded Thanksgiving table. Two or three or four of them down the table add much fun with their gay turkey feathers. And they're not too large for a card table either. They also take "precious little time" once you have located the turkey feathers.

The vases are the big glass seafood cocktails that stand about four inches high and are about five inches in diameter.

Here is a list of things that might go into the arrangement. Choose some from each group of colors. Choose an assortment of sizes from shiny red cranberries to apples (nothing larger). Choose an assortment of shapes . . . long, round, irregular.

Green: Apples, limes, peas in the pod, pineapple guavas, tiny avocadoes.

Red: Apples, cranberries, radishes, little long red peppers.

Orange: Persimmons, tangerines, carrots, oranges, tiny crook-necked gourds or squashes.

White: Little pearl boiling onions or flat ones if you can find them, and white radishes.

Yellow: Lemons, apples, gourds, crab apples, very small bananas.

Brown: Nuts . . . filberts, pecans, walnuts.

Shine up the apples and polish the fruit and rub any of the dull vegetables with a little vegetable oil to make them glossy. Pile the glasses high with the fruit and vegetables . . using toothpicks where necessary to keep them from rolling off the dish.

Top each dish with two turkey feathers stuck into an apple. Use a yellow and a brown feather. Or use an orange feather and an undyed speckled turkey feather. Use any gay combination that goes with your linen and dishes and that looks like a happy Thanksgiving!

An interesting arrangement like this one is a real conversation piece



Time proven



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Pinebrook Gabardine. A fabric's eminence is proved by time . . . by its fashion acceptance. Designers of smart clothes and the women who wear them have long indicated a preference for Cohama's Pinebrook Gabardine.

This rayon gabardine is preferred for its soft luster, its suppleness, its ability to take color—and **keep** it—and for its adaptability to fine tailoring and design. Pinebrook Gabardine has been imitated but no fabric in its field affords you its quality, proved by time and fashion.

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• From Hollywood . . in Golden California . . Old California Gold Water, beautifully packaged with genuine leather top covering, comes to you postpaid for $4.50, including the federal excise tax . . a full four-ounce bottle of scented elegance to keep . . to remember you every day.

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Kay Saks' versatile coat of Botany Superchon wool gabardine, as pictured on the inside front cover, is available in sizes B to 18 at the following stores:

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ARIZONA: Bessie Barden's, Kingman; Gus Taylor, Tucson.

ARKANSAS: Style Shoppe, Clarendon; Gus Blass, Little Rock; Kline's, Texarkana; Cunningham's, Pine Bluff.

CALIFORNIA: Rodder's Mademoiselle, Fresno; Martin Verb, San Diego; Marbro's, Inglewood; L. Hart & Son, San Jose; Musette's, Ontario; Berthold's, Los Gatos; Lieberg's, Alhambra; Chic Shop, Oceanside; Knit Togs, Huntington Park; City of Paris, San Francisco.

COLORADO: Denver Dry Goods, Denver; Style Shop, Ft. Morgan; Brooks-Fauber, Boulder; Hall's, La Junta; Dorothe Shoppe, Steamboat Springs; Ann's Style Shop, Longmont; Graden Mercantile Co., Durango; Gordon Store, Grand Junction.

CONNECTICUT: G. Fox, Hartford; Maline's, New Haven; Chancy D'Elia, Greenwich.

DELAWARE: Braunstein's, Wilmington.

FLORIDA: Bea's Shop, Pensacola; Irwin's, Daytona Beach.

GEORGIA: Jo-Ann, Rossville; B. Korpf, Savannah; Bohanon's, Summerville; Kiralfy's, Columbus; Kersey's, Newman.

ILLINOIS: Edgar A. Stevens, Evanston; Blum's, Champaign; Bramson's, Oak Park; Fashion Shop, Mt. Vernon; David's, Rock Island; The Fair, Kankakee; Herrin Supply, Herrin; Kilham's, Jacksonville; Mayson's, Chicago; Maxine's, Cairo; La Rose Dress Shoppe, Cicero.

INDIANA: Indiana Fur Co., Indianapolis; Hoosier Style Shop, Hammond.

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KENTUCKY. A. D. Campbell, Middleboro; Major's, Hazard.

LOUISIANA: Rosenfield's, Baton Rouge; Palais Royal, Shreveport; Kreeger's, New Orleans; Masur Bros., Monroe.

MASSACHUSETTS: Filene's, Boston; Porter's, Brockton; Lenor's, Fall River; Newtonville Outlet, Newtonville.

MICHIGAN: Jacobson Stores of Michigan; Style Shop, Ishpeming; J. L. Hudson, Detroit; O'Donnell's Style Shop, Ironwood; Callighan's, Ludington.

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NORTH CAROLINA: Lucielle, Charlotte; Helen's, Gastonia; Tobias, High Point; Jean's, Raleigh; Guyes-Betty Lou, Salisbury; Louise's, Rock Hill; S. B. Guyes, Burlington; Nelle's, Albermarle.

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SOUTH DAKOTA: Woman's Shop, Rapid City.

TENNESSEE: Miller's, Chattanooga; Miller's, Knoxville; B. Lowenstein, Memphis; Loveman, Berger & Teitelbaum, Nashville; Cecil Elrod's French Shoppe, Murfreesboro.

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Burn my love like a taper,
Take my money, my vows, my life,
But leave me my evening paper.
—Merle Beynon



Does Your Dream House Look Like This?

PAUL LASZLO, internationally famous designer of beautiful homes and furnishings, is designing The Californian House . . from your ideas and suggestions . . just for you to inspect and admire. A contemporary one-story house soon to be constructed in fashionable Brentwood.

WHAT ONE feature would you like to see in a modern 2-bedroom house? Would you like a den or an additional bedroom? What one thing would be most important to you if you could have your choice? It's not too late to send your thoughts to us . . but hurry!

THE CALIFORNIAN house will be presented with complete drawings, renderings and floor plan in the November issue of The Californian Magazine. Soon after construction it will be pictured in The Californian and two weeks' open house to the public will be sponsored by The Californian Magazine.

SEND YOUR suggestions today, to

THE CALIFORNIAN
1020 So. Main Street, Los Angeles 15

Robes

for your Holiday Promotions!

Including zipper or wraparound styles in Sheercord or in Corduroy, Rayloine, Cotton or Rayon Quilts or Parker-Wilder Flannels.

Style 604 (Pictured) Quilted Rayon Crepe, dolman sleeve wraparound, in Pink, Blue, or White with floral print. Lined in harmonizing solid color crepe.

Sizes 14 to 20. Under $25.00 at your favorite store, or write.

M. R. FLEISCHMAN CO.

APPAREL CITY
SAN FRANCISCO



● *See page 60 for a list of stores where this robe is available.*



Quaintly appealing . . . sleep pajamas of multifilament crepe, by California's aristocratic designer: point d'esprit lace on yoke of blouse which may be tucked in or worn like a jacket. In pink, blue or white, sizes 32 to 38. At better stores everywhere.

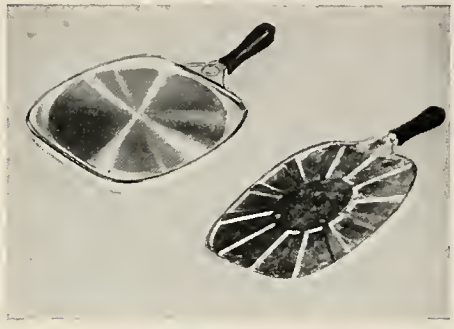
Lady Helen
OF CALIFORNIA • *417 East Pico Boulevard*

shopping roundup

GENTLEMEN PREFER . . . Camel Hair. And Dutch Girl Yarn is the answer! Ideal for men's sweaters and socks, this new 3-ply Natural Tan Camel Hair combines lightness and warmth without bulk for easy knitting. It launders easily and beautifully. Five 1-ounce skeins at $1.00 each make this attractive sweater. Camel Hair Yarns and directions for the sweater, plus many new Dutch Girl Yarns, are at department stores and yarn shops. Or write direct to The Bridgeton Co., Inc., Box 5280, Metro Station, Los Angeles 55, Calif.



COOKS' DELIGHT . . . and it's a delight to anyone to bake perfect pancakes. You can do it, with Grandma Layne's Pancake Griddle. The secret is correct baking heat . . . and this unique griddle has a thermometer that tells you when it's ready! Finest cookware aluminum in beautiful wedding gift finish, it's a must for every kitchen. The nearly square shape and large size accommodate four big cakes at once. If not at your department store, order postpaid $5.95, tax included, from Layne Mfg. Co., 2035 Milan Avenue, South Pasadena, Calif.



PERSONALIZED POTTERY . . . to make eating fun for the children. A colorful, durable 4-piece set of dinner and butter plates, mug and bowl . . . with your child's first name baked into each piece. Enthusiastic letters are received daily about this attractive set, for it pleases parents as well as children. Ideal for the birthday or occasional gift. Just send child's name and sex (pattern differs for boy and girl) with check or money order to Johnson's China & Glass, Dept. C, 11 Court Street, Binghamton, New York. Only $5 prepaid. Add 50c if west of the Mississippi.



THE VOYAGER . . . Emmet of California has created this stunning top grain cowhide bag to double as a handbag and overnight case. It is roomy enough for nightwear and cosmetics, yet easy to carry over-the-shoulder. Ideal for plane or train, it avoids the bulk of usual cosmetic cases. With handy inner and outer pockets, sized 11"x10½". Black, luggage and dark brown. At better stores, or order from Emmet Corp., 2837 West Pico, Los Angeles, Calif. $35.94 includes excise, plus 2½% sales tax in California.



DEMI-TRAY . . . A unique ashtray for after-dinner smokers, this clips to the rim of any saucer. It provides the ideal gift for every hostess, the most practical measure for smoking pleasure. The bright non-tarnish finish does not scratch and is easy to clean. Distinctive in design, this attractively gift-packaged set of four Demi-Trays is just $2.95 Add 2½% sales tax (8c) in California. Orders are promptly filled by Fred L. Seymour Co., Box 1176, Beverly Hills, Calif.



This is one bridesmaid's dress you'll wear again and again



Ideal for lodge work, semi-formals . . . bustle is detachable. Made of beautiful Jacquard Brocade. *In white, blush rose, boudoire blue, chartreuse, raspberry.*

SIZES 10 TO 20

STYLE No. 2367 RETAILS ABOUT $25.00
in fine shops everywhere.
for store nearest you write to

Lenora

House of Lucky Bridal Dresses
APPAREL CITY, SAN FRANCISCO, CALIFORNIA

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GAY '90 JIGGER: Amusing bar accessory, this corseted torso in ceramic. The bust holds a 1-oz. jigger; the base a double jigger. Attractively gift boxed. $1.00, postpaid.



TABLE LAMP: Wonderful miniature of an old-fashioned wood-burning brass stove, complete with tiny double boiler and tea kettle. Piquant aproned shade is washable. $12.50 postpaid.



MILK SET: No problem coaxing the youngsters to drink milk when it's poured from this frisky ceramic cow-pitcher. Matching mug comes with barnyard pictures. Pitcher plus one mug, boxed, for $3.95, postpaid.

NO C.O.D.—please. Send check or money order. (Residents of California, please add 2½% sales tax).

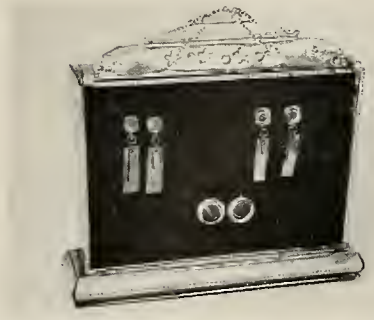


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shopping



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YO-YO . . . Charming answer to the request for a really different bracelet is this Yo-Yo combination. The fine metal fob dangles from your wrist and can be unfastened to provide that wonderful gadget, the Yo-Yo. This newest in conversation pieces of jewelry comes in either gold or silver finish to accessorize every costume. A novel Christmas gift, for only $1.00 each, plus 20% luxury tax; 2½% sales tax in California. At the store in your vicinity, or write Biltmore Accessories, 846 S. Broadway, Los Angeles, Calif.



TIDY TOES . . . Tabbies present this latest version of the California foot mittens. Styled for indoor lounging, dorm, patio and pool, this adorable set features a new two-button back closing. For comfort and foot glamour, Tabbies are exciting Christmas news. Soft satin in black, white or pink; and quilted chintz in red, yellow, green or blue. Sizes S-M-L. Send your check or money order for $3.95 (add 10c tax in California, 12c in Los Angeles) to The Margorita Shop, 1018 South Main, Los Angeles 15, Calif.



DAINTY DISPENSERS . . . for your purse are these two. Scent Safe is a handy perfume dispenser. It allows you to use that precious scent a drop-at-a-time, prevents evaporation and is guaranteed never to leak. Powder Safe is a spillproof holder for your powder. Convenient in size and modern in shape, these come in gold plate or chrome. $2.25 each, or $4.25 the set, postpaid. Add 2½% sales tax in California, and send your orders to Tres Hombres, P. O. Box 592, La Jolla, Calif.



TASSEL TRIUMPH . . . is the name of Phil Sockett's new belt for fall, a soft suede midriff-fancier designed as an attractive accent for the season's sportswear. This adjustable leather-backed belt combines gay suede lacing and tassels against a buckle covered with gold or silver leather. Suede in all fall colors, to match your skirts and dresses. Sizes 24 to 32, about $3.50 at your favorite store. Or write Phil Sockett Mfg. Co., Est. 1925, 1240 South Main St., Los Angeles 15, Calif.

roundup

TORTILLA FLATS . . . these go-everywhere sandals are comfy as can be . . . perfectly appropriate for fall occasions. Extra good fit is assured with adjustable straps that smartly buckle for added fashion interest. Rich suedes in brown and black, or red in the softest elkskin. This easy-to-clean footgear is a wise choice, indeed. Nicely priced at $6.95. Please add 15c postage and 2½% sales tax if in California. Sizes 3-9, N or M. Send your order to Bernadette's Shop, Box 372, Balboa Island, Calif.



PURE GOLD . . . are the petals that whirl and swirl with every motion of the bottle in this exhilarating perfume, so appropriately named White Christmas. It is the breath of fresh-fallen snow, heightened by the magic of nature's woodland. This delicious scent for the season's glamor touch you'll want for yourself, and for your friends. White Christmas Perfume is $7.80 the full ounce, including the excise tax, 2½% sales tax in California. Order now for the holidays, from The Margorita Shop, 1018 South Main Street, Los Angeles 15, Calif.



KNEE-HI . . . for the most comfortable wear under your pencil-slim skirts and fall formals are these Willys of Hollywood seamfree stockings, fitted to perfect below-the-knee length. Finest DuPont nylon, either 15 or 20 denier, with convenient ruffled garter top. Newest fall shades: smokecloud, autumn brown, bronze tone, gunmetal, navy, black, topaz, green, Bermuda, negrita. Sizes 8 to 11. Knee-Hi's are just $1.65 at May Company-Wilshire, Los Angeles; Sage & Allen, Hartford; Carson Pirie Scott, Chicago. Or write Willys of Hollywood, 1141 N. Highland, Hollywood 38, Calif.



MIRRO-LENS GOGGLES . . . an outstanding technical and utility improvement over ordinary sunglasses, Mirro-Lens reflects the rays before they contact the lens. It eliminates 96% of the harmful rays, so eyes relax completely in the strongest glare and dazzle of water, ice, snow or beaches. Of finest quality 6-space lens, optically ground. 14-K gold-plated frames and mother of pearl nosepiece. The ideal Christmas or birthday gift for men or women. $15.00 postpaid, plus 2½% sales tax in California. Fred Seymour Co., Box 1176, Beverly Hills, Calif.



ROUND-THE-POLE . . . patio table cloth. The perfect present for that friend with a patio or garden. Just throw it 'round the pole and zip it up! No more mats or makeshift napkins to blow away. Three sharp colors: red and white; blue and white; or green and white checks. It fits your garden table, round or square. Mercerized cotton in smart basket weave, hand-printed. $4.95, postage prepaid, plus 2½% sales tax if in California. Matching ready-hemmed napkins, 18 inches wide, just 40c apiece. The Margorita Shop, 1018 South Main Street, Los Angeles 15, Calif.



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CHILD'S SPURS: What a treasure for the tiny cowboy! Perfect pair of spurs in white and gold metal. Complete in every detail, with blunted rowels for safety. Fits over any boot or shoe. $2.95, postpaid.



SPINNING ROPE: Any youngster can become a champ with this trick spinning rope. Leather swivel handle-hold, stationary loop. Comes with complete directions. $1.00 postpaid.



TINY TEPS: Step-up for the youngsters, and very handy for bathroom use. Aluminum frame, painted plywood steps, non-skid rubber feet. Shipped flat, easily assembled. $3.95 (add 25c for postage).

NO C.O.D.—Please. Send check or money order. (Residents of California, please add 2½% sales tax).

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BEAU TIME by Lil Alice

Lil' Alice

STITCHED AND STYLED IN CALIFORNIA

is a date time dress just for you. Cohama faille with Duchess plaid taffeta fish tail back treatment. In these smart fall colors; black beauty, pine green, brown bark, dusk blue. Sizes 9 to 15. About $22.95.

ALICE OF CALIFORNIA • 75 FREMONT STREET • SAN FRANCISCO 5 • CALIFORNIA

THEY ALL SMELL THE ROSES

by Sam Balter

I AM NOT one to be unfaithful to tradition, so in the truest form of the cliche, it is now time for me to say that the tang of autumn is in the air, the sound of the thud of pigskin upon the cleated shoe is abroad in the land, and up and down the Pacific Coast the smell of roses is fragrant on the campi.

This, of course, is a sportswriter's way of saying that the football season is here, and everybody wants in on the Rose Bowl.

Our crystal ball is no more omniscient than anyone's else, and my private phrenologist has bumps no bigger than the next guy's, but I've been in touch with Pigskin Petes from Seattle to Spaulding Field who say they know all about the price of tackles on the hoof in November, and with their deathless advice in mind, I am able now to give the readers of The Californian the precise standing of the Pacific Coast Conference come the first week in December when all the punts and passes have left the playing field for the history book showers. Here it is:

1. California
2. Southern California
3. Oregon
4. UCLA
5. Oregon State
6. Stanford
7. Washington
8. Washington State
9. Idaho
10. Montana

The Golden Bears are our nomination for the doubtful honor of defending the faded West Coast prestige against the Big Nine champion on New Year's Day. Of course, we are not alone in this prediction. From Strawberry Canyon to the Richmond Ferry, there is full agreement. Elsewhere, there are doubts. In Eugene they are sure it is Oregon's year. In Los Angeles, Southern California supporters do not understand why California, which was swamped by the Trojans last year, should be favored this year, with both teams boasting almost identical first strings. And at Westwood Village the Bruins think the Bears beat them by a fluke last year, that lightning will not strike twice.

In non-partisan circles opinion is evenly divided between California and Oregon. There is a great deal of similarity in the setups of both institutions. Both brought in new coaches last year, both were tremendously successful with their new mentors, and both have been promised that after the one-year "building", now is the time. Neither at Eugene nor at Berkeley is the Rose Bowl a forbidden subject for conversation. Quite the contrary. Alumni of both institutions talk of nothing else. And, as we have said, sideline observers, with no axes to grind, generally support them by saying that the 1948 Coast Conference race will be a two-team affair.

Coach Lynn Waldorf, in an unguarded moment, has already confided to a fellow-coach that he has so many linemen of equal ability that he is able to field three complete lines. Four men last year were among those receiving mythical post-season honors: Cunningham, an end, Turner, a tackle, and Franz and Baker, guards. Only three first-stringers from the 1947 team, which won 9 out of 10 in Pappy Waldorf's debut, have been graduated. Backs are almost as abundant. Several veteran combines are back, but at least one sophomore, a young man named Pete Schabarum. is going to have to be in there. Pete is a triple-threater who has even the conservative Waldorf excited. However, the grade-A All-American candidate is a young man named Jackie Jensen. Jensen is a baseball pitcher who has been eagerly sought by the big-leagues. In the spring of '47 he pitched California to a national championship. Consequently, he missed spring practice and was a late starter in the Fall. This Spring he was ineligible when baseball season rolled around, was unable to play, and spent his time out on the football field, "observing" football practice.

While "observing", Jensen found time to do some honest perspiring while in gymnastic attire, and consequently begins the 1948 campaign in splendid shape. Jensen trades off at the tailback and fullback spots, and is hailed as the sweetest thing in moleskins since Vic Bottari. It is around Mr. Jensen that Californians expect to complete their saga of rags to riches.

Oregon, after a slow start, wound up the 1947 campaign with six straight wins and at season's end was admittedly the hottest team in the Conference. The 1948 Ducks have 21 returning lettermen and a first-string line intact. They will have depth in an outstanding group of transfers, including the flashy Woodley Lewis from Los Angeles City College and Johnny McKay from Purdue. Another Purdue transfer is Sam Nevills, a 240-pound guard, who held the heavyweight wrestling championship of the Army. Brad Ecklund, center, and Dan Garza, end, were named on several All-Coast selections. But what Oregon has, more than anything else, is Norman Van Brocklin.

Van Brocklin was far and away the West Coast's best passer last year. He was the West's only throwing rival to the Lujacks and the Laynes of other sectors. If Oregon is to win it will have to be on the good right arm of Van Brocklin.

On the theory that it is unwise to bet against the champion, we have dropped Oregon to third behind the defending champion, the University of Southern California. We think the Trojans will make it a three-team race, and may very possibly repeat as the winner. The miserable showing of Jeff Cravath's team in the Rose Bowl has made it lose favor with many observers. But Coach Cravath has always done all right in his own league, and has, in fact, never lost to either California or Oregon since he took over the reins of the Trojan steed in 1942.

The Trojans will be stronger. One reason is the return of Art Battle at right halfback after a season's layoff. Another halfback returning is Jay (Merry Go) Roundy, a speedster with front-wheel drive. And a sophomore named Ralph Pucci will be in there to add more speed. Pucci is from Canton. Ohio. and when he came west Ohio State coaches moaned they had lost their greatest prep prospect. Trojans are a dozen deep or more in the backfield, have three veteran signal callers in the T-formation and are plenty potent at the ends and tackles.

One other team emerges as the bona fide dark horse . . the team that may sneak in if the others falter. This is UCLA. The Bruins last year had one of the most peculiar seasons on record. Every game they won they won decisively, and looked like champions in the process. In the four games they played which were close, and could have gone either way, they lost. One to Northwestern by a point. The others to Southern Methodist, USC and California by a touchdown. But the Uclans still have a rough, tough line and a pair of fleet backs in Skip Rowland and Ernie Johnson. And end Bill Clements may be the Bruins' third All-American end in a row.

In the second division, at least in pre-season ratings, are Oregon State, Stanford, Washington and Washington State. Idaho and Montana are in the league, too, but that's all.

There is the Football Fashion for 1948 on the Pacific Coast. Only one subversive thought disturbs us: With the vision still fresh of Illinois and Michigan at Pasadena on previous New Year's Days, will the boys now be fighting to get into that Rose Bowl, or will they be fighting to stay out?

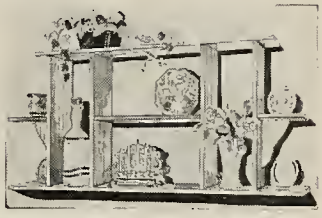
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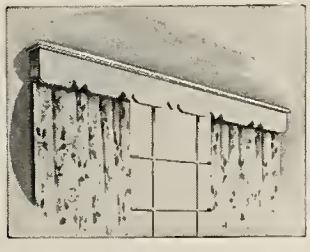
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NEW RECORDINGS SET FOR PETRILLO'S NOD

by frances anderson

OCTOBER'S autumn briskness, much more than the spring months, seems the beginning of things . . . at least it always affects us that way. Consequently, we feel it's entirely seasonable to dust off the crystal ball and predict a few events you may expect in the near future, regarding the world of records, natch.

For that matter, one of our foreshadowings may already have come to pass, since we must write this pillar weeks ahead of time. Our secret operatives, hiding under wastebaskets in Petrillo's offices, tell us that the musicians' union ban on making recordings is apt to go off any time after September 25. And as soon as that happens, you can expect to make the acquaintance of some interesting new recordings. For instance, King Cole is all ready to wax a follow-up to his smash hit, "Nature Boy." He has already tried out the tune at Ciro's in Hollywood, where his audience went mad over it. And you will, too. It's called "Portrait of Jenny," after the Selznick picture of the same name. It's a lush, haunting melody comparable to "Laura" of yesteryear in quality and atmosphere and you can bet that top artists will rush to follow Nat's example.

ISHAM BACK

Then there are a couple of novelties ready to assault your ears and drive you nuts the minute the ban is lifted. We're lukewarm about novelties generally and guess these are as cute as the general run of such things. But their authorship is interesting. One of them, "She Picked It Up In Mexico," a Latin-type number, is by one of the most popular band-leaders of the 20's, Isham Jones. He gave up baton-waving to live on his ASCAP royalties some years back, a regrettable decision to those who loved his dance music, and this tune will probably add to his income. The other is a natural for the bands that double in vaudeville routines . . . it's called "The Baby Sitter Song" and was written by John Beal, a young actor noted for his serious, sensitive personality and sincere acting ability. It just shows you never can tell.

The new talent department is all ready, too, with a potential sockeroo in the small-ensemble division. A brand new trio, The Black-Smith Trio (one of the boys is named Black, one Smith, and we can only guess about the third one), has made a couple of sides for a small outfit named Jewel Records and has since appeared on Mark Warnow's "Sound Off" radio show. They just sort of appeared on the musical scene . . . but take it from us, they're here to stay. Piano, guitar and bass comprise the works, but what the boys do with their material is sensational. They're real legit musicians, with a wealth of modern harmonics and inventiveness that is endlessly fascinating to hear. Watch for them . . . one of the big companies will snatch them up and promote them to eminence, just as Capitol did for King Cole. The lifting of the ban probably will affect the output of recorded serious music less than it will the popular numbers, but we can look forward again to a greater variety and experimentation in the type of music recorded.

Meanwhile, you can still add worthwhile items to your permanent record collection, with a little care in choosing.

NEW ALBUMS

Mercury Records' acquisition of the Telefunken catalog, mentioned in these pages some months ago, results now in the first releases since pre-war days of noted European musicians. Outstanding: Smetana, "Wallenstein's Camp" Symphonic Poem, recorded by the Czech Philharmonic Orchestra under Kubelik. This almost unknown work of the Bohemian composer gets first-rate handling.



IN OCTOBER

October in California is a month of extremes . . and an extremely fine month in which to visit the Golden State! Where else can you expect to enjoy a bit of Indian summer . . with swimming in the briny . . and a visit to America's foremost desert resort, Palm Springs, which officially "opens" this month? Add to this the opportunity to visit mile-high mountain resorts, and the ever-tempting sea and landscape hereabouts.

Obviously, if you're an October tripper . . you'll need a wardrobe as versatile as the program you plan to enjoy. Your basic travel suit is the start of everything: you'll wear it to town, on your browsing expeditions, to lunch and even to tea (the proper accessories can dress it up to surprising heights . . so remember a lovely blouse, a brilliant scarf, a scattering of jewelled pins, a fur stole or scarf, and an extra hat or so to change its mood).

Be sure to include a comfortable, delightful knit, the perfect packable and non-crushable favorite . . or a soft wool which is adaptable to a dozen uses. Make sure your topcoat is toned to wear with these basic pieces. Since October preludes a big social season, bring a cocktail suit . . in some of the satin brocades, perhaps . . or an ankle-length dress in one of the exciting new fabrics. A formal gown only if you have great social aspirations . . and you may find the jewelled blouse (news this season) is the perfect mid-seasoning for you can wear this with a slim to-the-ankle skirt or a billowing floor-length one.

Furs? Wonderful to have, comfortable to wear on so many occasions even in California in October! But to the opposite extreme . . bring swim suit and play togs for an occasional trip to desert or beach, or to wear in some sunny patio.

So it's heigh-ho if you come to the fair state of California this month. Come prepared!

WEATHER DATA FOR OCTOBER

	Los Angeles	San Francisco
Average Maximum	76.3	67.8
Average Minimum	55.3	53.8
Highest	102	96
Lowest	40	43
Percentage Sunshine	76	70



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TEXAS—Ft. Worth, R. E. Cox; San Antonio, Wolf Marx; Van Horn, Benton Store.

WASHINGTON—Voncouver, Hadley's; Spokone, Ruson's.

For other stores, not listed in your community, write to Mira Loma Fashions, Inc.

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STORY OF PORTOLA ONE OF BRAVE CONQUEST

by hazel allen pulling

Captain Gaspar de Portola, young, adventurous, "leather-jacket" soldier of Spain, has left for us his story of the white man's first intrusion of California—the Indian's western paradise.

Commissioned in 1769 to execute the plans of Spain's representative in the New World, dynamic, mad Galvez, Gaspar de Portola led overland from Mexico the advance guard of conquest. He sought the storied Bay of Monterey. His diary, kept on the journey, may be read in the original Spanish and in translation, in *Publications of Pacific Coast History*, I, 39-57.

Without vainglory and without divulging state secrets, Portola tells his story. It is an account of brave men, bravely led. Long, toilsome days spent on sandy stretches and steep mountain inclines, restful camps set at nightfall near waterholes and pastures where natives came and looked with awe-filled eyes; grave doubts and dangers that beset the wanderers—these are the tales that he tells. It's a desultory account of adventure that reveals clearly the passage of time and of landscape, the endurance of hardship, and the grip of grim determination.

RECORD SUPPRESSED

In the same volume there is another account of the same expedition. This record, first printed in 1770 in Mexico, was immediately suppressed by the government. For, says Miguel Costanso, its author, "repeated attempts of a foreign nation upon the northern coast of California, with designs by no means friendly," had been made. And, he goes on, "the country was of pleasing aspect . . . the land capable of producing all sorts of fruit." Costanso had traveled with Gaspar de Portola; he knew the treasures awaiting the conqueror. He disclosed values that Spain did not wish the world to recognize and motives that Spain would not admit. The record was confiscated and kept secret for decades. But today, you may read—and live again those early days when all California was an outpost and its history just begun.

But would you go back further still to view California's beginnings? Read then, the life of Jose de Galvez and his mad plans and machinations for far-flung empires in the New World. Herbert I. Priestly's book, *Jose de Galvez*, published in 1916 and now found only in libraries, is engrossing history that runs its parallel with today's mad whirl of international intrigue and warfare.

PALOU'S STORY VIVID

California has never lacked adventurers and tales of bravery and devotion to a cause. One of her oldest devotees was the missionary who accompanied Portola on his northbound travels. Father Junipero Serra's life among the Indians as told by his associate, Father Palou, has become a classic among California books. Because Father Serra's life was synonymous with California, the story of his life carries the California story through its early years to 1784. Its best translation was done by C. S. Williams in 1913. It, too, may be found in libraries.

The story of California's exploration makes a drama unexcelled, for adventure led them all. Accounts of the many who participated, gathered into a rapid-survey volume by Robert Glass Cleland, provides the outline. *Pathfinders* (Macmillan, 1929) sketches in panoramic sequence the story of California through the lives of its bravest men. It recounts in brief compass the activities of those who beat in deeper furrow the path begun by the bravest of them all, Gaspar de Portola.

If you have any questions or would like other specific material, please write to Dr. Pulling in care of The Californian.

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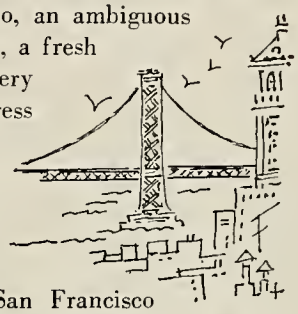
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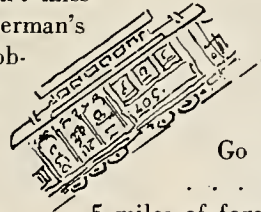
BY SALLY DICKASON

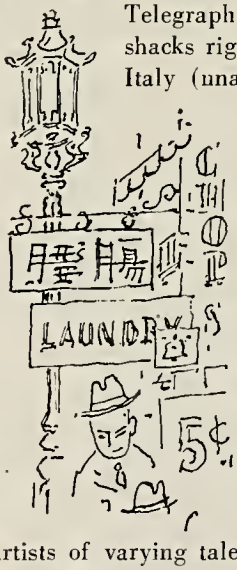


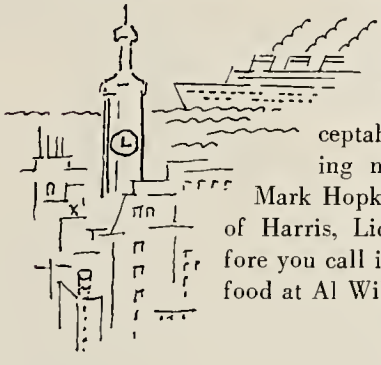
SALLY DICKASON

There'll be dancing in the streets in San Francisco . . this month . . with joyous celebrations scheduled during two weeks of carnival celebrating that day 179 years ago when Portola and has band stumbled onto San Francisco Bay. So if you're visiting this city in October, your program will be dramatized by costume balls, parades, and excitement, besides the opera, symphony, sports event and other usual diversion. . . . What to wear for all this gaiety? Suit yourself in San Francisco, an ambiguous but succint bit of advice. One good suit with alternately plain or fancy blouses, a fresh posie in your buttonhole if you want to go completely native (you'll have every doorman in town nodding a pleasant greeting!) . . . Bring a tailored wool dress or gabardine, those patient perennials, for sight-seeing jaunts and comfort. A topper to be worn over either suit or dress, for although this is a balmy month, nights and some days are cool. . . . For special luncheons, dinners, informal dancing you'll make good use of a basic crepe or wool, brightened or enriched with jewelry or furs, an imaginative hat! . . . The ankle length after-dark dress for bigger evenings; for really ultra formal events an elegant gown, for San Francisco "dresses" for gala occasions. . . . Be sure to visit smart shops along Grant Avenue, Post Street; go into Chinatown where pagoda-roofed stores and restaurants line narrow streets; see the Chinese opera at least once. . . . Don't miss a cable car ride up swank Nob Hill, down scenic Russian Hill . . . to Fisherman's Wharf where there are wonderful seafood restaurants, sturdy little boats bobbing at docks, impatient to be gone. . . . Revive the famous "Bohemian phase" of history at Telegraph Hill, where artists and writers still live in squat wooden shacks right next to chrome-shiny apartments. . . . Go down hill to little Italy (unadorned restaurants, unequalled food!) . . . Across town you "must see" Golden Gate Park with its 5 miles of forests and lawns and bridle trails, Oriental tea-garden, aquarium. . . . And of course you can't afford to miss the Golden Gate Bridge, longest bridge span in the world. . . . If you prefer to take your sightseeing sitting down, have cocktails at the Palace Hotel's Happy Valley, or lunch at historic Garden Court, at the St. Francis Mural Room, Sir Francis Drake's Starlite Roof (sunlight view by day!) The Cliff House overlooking the sea and Seal Rocks. . . . At least once, whisk to the Top of the Mark for cocktails and one of the most powerful views this side of heaven. . . . Dinner is an occasion in San Francisco whether you eat at Schroeder's (spare ribs, sauerkraut, dark beer) or El Prado (roast beef au jus a la wheelcart). . . . Good food in small places, like Amerlio's (warm and intimate and expensive). The Blue Fox (friendly and gay), The Fly Trap (no flies, no atmosphere, wonderful food), The Shadows (red checkered table cloths, sawdust and a view), Julius' Castle jutting out of Telegraph Hill and overlooking the Bay, The Iron Pot where artists of varying talents eat and show their wares. . . . Have French food at Jack's, Armenian food at Omar Khayyam's, Russian food with gypsy music at Balalaika, Chinese food with or without chopsticks at the swish Lamps of China (or any of the little unswish basement hideouts like Lee Jun.) To these places your suit or basic wool dress is acceptable . . . and in them you can go on to theatre, symphony, opera. Opening nights, of course, are more formal. . . . For hotel dancing, The Palace, Mark Hopkins, Fairmont, St. Francis. . . . Night clubs to see (a bit less formal) House of Harris, Lido, Bimbo's and Forbidden City all have good floorshows, fun. . . . And before you call it a day, sometime past midnight, drop in for a sandwich or plate of Mexican food at Al Williams' Papagayo Room at the Fairmont: Celebrity Haven.













Sophisticated San Francisco, lovely city of the Golden Gate and true metropolis of the west . . . here, some of the world's best-dressed women are glimpsed as they enjoy the infinite variety of entertainment from the Top of the Mark to deepest Chinatown. Traditionally a city of great elegance . . . calling for such extreme formality as the figure-molding gown of red Chinese brocade, *above*, by Inga-Britt. It's about $185 at I. Magnin stores exclusively.

Ballet length for after dark. Helga's way with taffeta and imported gold lame; about $80. Gowns photographed in Palace of Legion of Honor.

CHRISTA



Emma Domb takes an early California theme, embroiders Bur-Mil taffeta with black lace. About $45 (not including mantilla and mitts), at B. Altman, New York; D. H. Holmes. New Orleans; Meier & Frank, Portland.

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You are in carnival spirit . . . wearing this gaily striped black satin skirt with boned black taffeta bodice fastened with multi-colored buttons: Lenora. About $25 at Clothes Closet, Palo Alto.



So lovely, so romantic . . . in Eleanor Green's dreamy gown of taffeta, bright splash of a sash at the hips; about $30 at Joseph Magnin, San Francisco; Haggarty's, Los Angeles; B. Altman, New York.



all around the town

Native San Franciscan or not, you'll bow to the perfect drama in clothes like these. *Opposite page*, Lil Alice demure gabardine classic, crisply stitched: about $17 at Kahn's Oakland; The Broadway, Los Angeles. Jim Pack bag-like-a-miner's.







Citified jumper of heavy bengaline, *above;* a turnabout to be buttoned in front or back, worn with other blouses as well as this striped taffeta: M. R. Fleischman. Jumper about $20, blouse about $13 at Buffums', Long Beach.

Smooth sophistication in Fanya's deftly draped crepe . . *left*, the dress for luncheon and tea: about $25 at City of Paris, San Francisco. Perfect foil for furs like these stone martens. Meadowbrook hat, Parker gloves.





your coat, your suit with a wanderlust air

Coat-of-a-lifetime pictured fore and aft:
The luxurious town-or-country casual with three-way versatility: snugly belted, falling free as a peignoir, or wrapped smartly around you. Morris Goldman makes it of finest wool, great tortoise shell buttons for added glamour. In wonderful California colors, about $75 at Carson Pirie Scott, Chicago; Meier & Frank, Portland.



JIMMY THOMPSON



NATHALIE NICOLI



GAINES & CO.

California fashions have an affinity for travel . . . casual and comfortable in *look*, smartly sophisticated in *manner* . . . like these coats and suits that are boon companions on any trip, perfect standbys at home. We photographed them at San Francisco's famous harbor, to give you going-places ideas. Jimmy Thompson's fitted double-breasted bodice buttons up smartly to a high roll collar, the skirt is slim in front but rippling to a four-gore flare in back; finest worsted covert in rich fall hues. About $50 at Macy's, San Francisco; Bon Marche, Seattle. Hat by Meadowbrook. Jim Pack bag. Nathalie Nicoli's soft tailored suit is "at home" wherever it travels, its hand-picked petal pockets and trumpet skirt give it extra flare for the cocktail hour and later! Under $100 at The Emporium, San Francisco; J. W. Robinson, Los Angeles. Meadowbrook hat. Imported sharkskin precisely hand-stitched and styled by Gaines & Co., classic in line but with extra cuff and collar interest for excitement; about $85 at Bedell's, Portland. Ganson bag. Hat by Roze.



In California It's . .



ANN LONDON is a San Francisco debutante with three loves . . . books . . . she collects first editions . . . airplanes . . . flying is her pet hobby . . . and jeeps, which she says is "flying low." A sophomore at Stanford University, Ann plans to travel through Europe next summer.







JOAN POLSDORFER used to write advertising copy and look longingly at the treasures in the windows of Georg Jensen on New York's Fifth Avenue. Today, at her Ross home in Northern California, she makes the beautiful handwrought jewelry that Georg Jensen sells . . brooches, lapel pins, bracelets and earrings that have found their way to the wardrobes of America's best-dressed women. Mrs. Polsdorfer, shown here with young son Rickey, expresses her individuality in a style combining classic grace with the contemporary spirit. California flowers suggest themes for her most becoming works of art.

LOUISE SALINGER started a school of fashion design in self defense. Proprietor of a custom shop in Pittsburgh, she could hire no efficient help, decided to train her own. Now a San Franciscan, she says "I chose California because it's the only state where we are taking pride in our own designs." Her daughter is a ballet dancer; her son manufactures a "million balloons every day."



DOROTHY McCULLOUGH LEE next January will be inaugurated as the first woman mayor of Portland, Oregon. Born in Oakland, the daughter of Rear Admiral Frank E. McCullough, Dorothy obtained her law degree at the University of California, married and moved to Portland, and since 1929 has had a rapid ascendancy in political life. She's a fiery 47 . . . admits it.



For that woman-about-town look . . a suit you'll enjoy by Kay-Saks, about $80 at ←City of Paris, San Francisco. Meadowbrook hat.





Glass fence encloses yard and sun deck over the garage



From lanai to the garden with freedom of good living

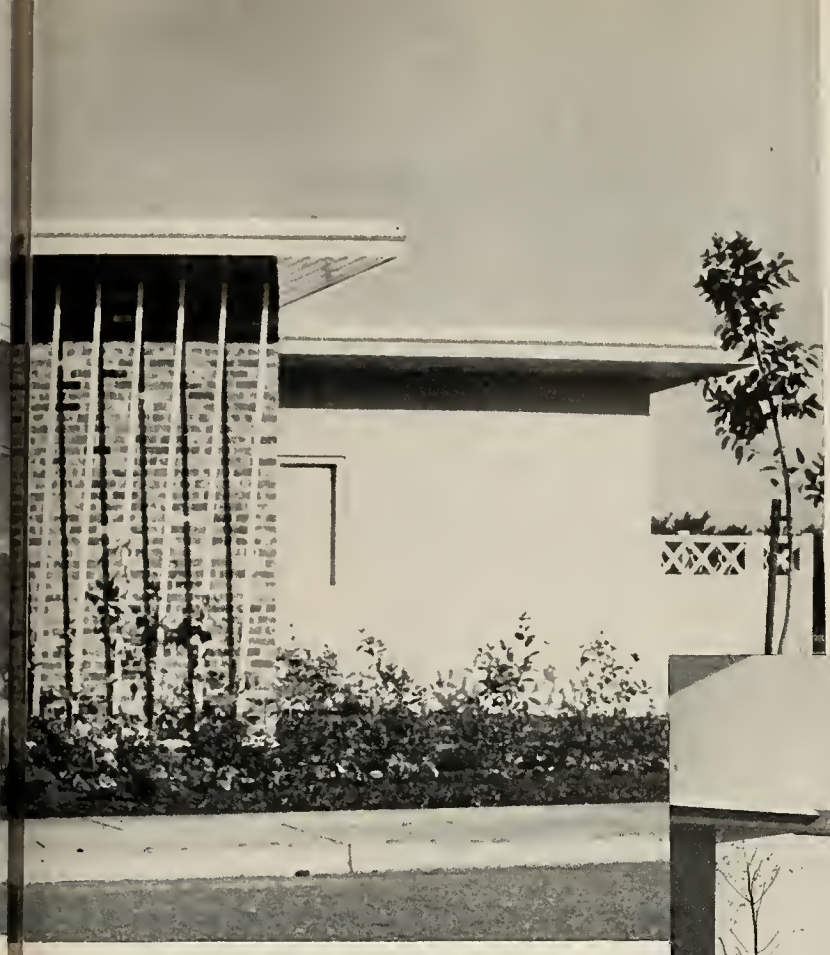
Comfortable living room has the Chinese modern touch



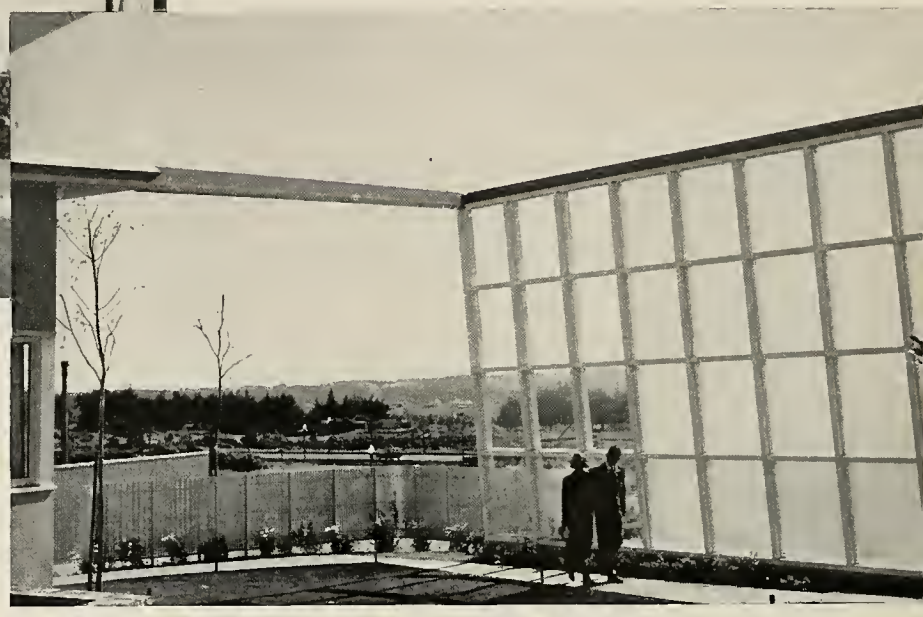
Model House Awarded by

ONLY A FEW MILES from where Gaspar de Portola and his brave band of trail blazers camped in the hills nearly two centuries ago, the much-publicized Portola House has risen in San Francisco to become beauteous reality in the California Way of Life . . an innovation in the scheme of living in the big city by the bay.

Portola discovered San Francisco Bay, 'tis true, but Architect Angus McSweeney has discovered that San Franciscans are not averse to casting aside their walk-up apartments for a contemporary, one-story house, with plenty of room to relax, and a view. To focus attention on the Portola Festival and Pageant in San Francisco this month, a civic-minded committee gave birth to the idea of a modern Portola House, sponsored its construction, and sold 120.000 tickets at $1 each to San Franciscans who felt lucky enough to win this unique two-bedroom home. Many more thousands viewed the structure and its trend-modern furnishings with an eye for future planning of the



SAN FRANCISCO'S UNIQUE PORTOLA HOUSE HAS BEEN VISITED BY THOUSANDS WHO WANT GOOD LIVING AND CONTEMPORARY DESIGN



Wall of structural glass provides unique sheltered garden for flowers

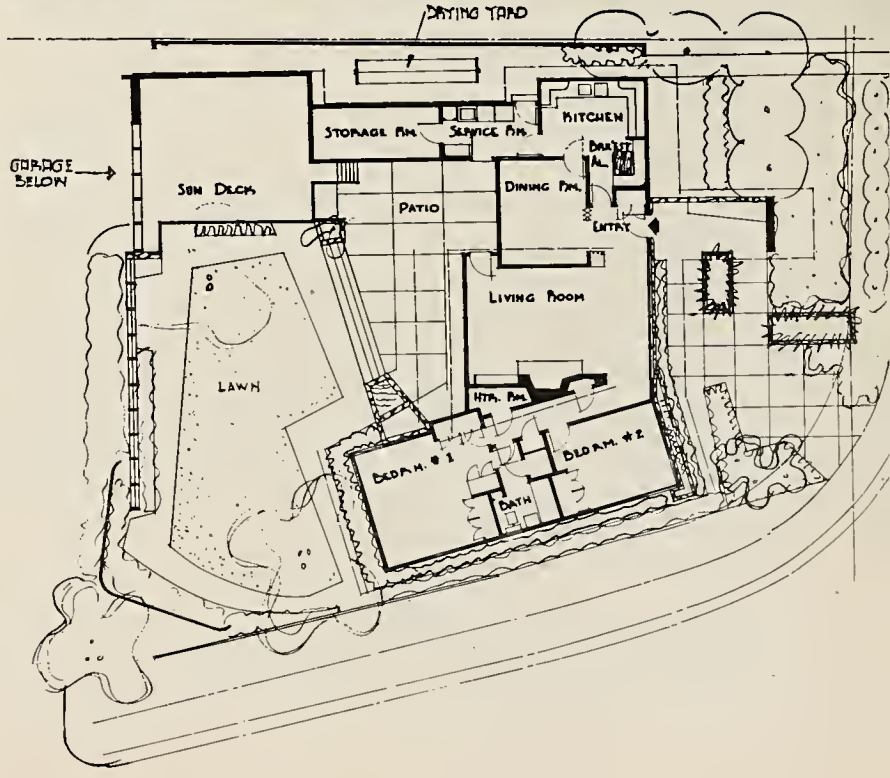
Portola Festival Committee

houses that some day they hope to build.

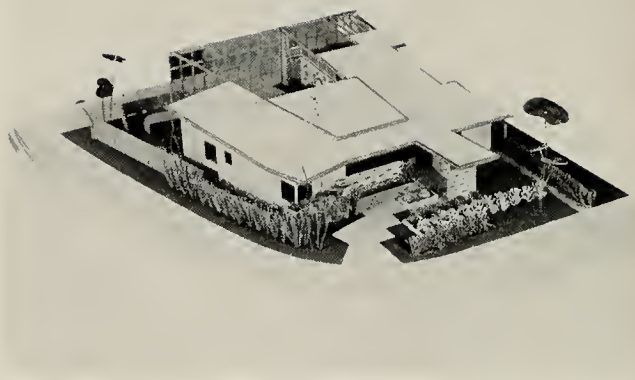
Amid fanfare and flash bulbs the drawing was held, and there was nary a lucky San Franciscan in all those thousands of ticket stubs. Winner was Roy Reid, a New Zealand merchant seaman who isn't due back in the city for another year.

Architecturally, the Portola House is an example of thoughtful site-planned design. On a single floor level, the two bedrooms, living room, dining room, master bath, kitchen, storage room and service room are cleverly arranged for maximum utility, but the floor plan's most interesting features are represented in the patio, with its windbreak of structural glass, and the secluded sun deck above the garage. All principal rooms face the enclosed patio, providing outside dining, and the garden, in effect, becomes a hot house for the choicest plants. The living and dining rooms have all-glass walls on the patio, and ventilation is provided by louvres on top of the curtain valances.

Floor plan offers utmost in outdoor living with utilitarian arrangement

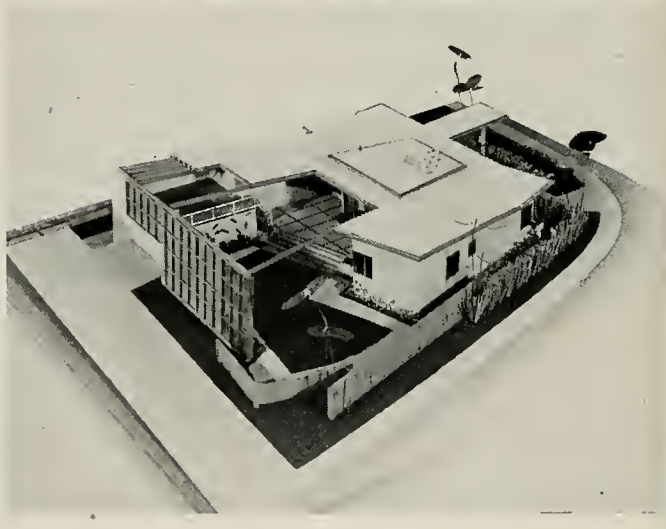


WALLS OF GLASS BRING THE OUTDOORS IN



Front view of scale model displays unusual roof

Rear view emphasizes glamorous treatment of yard



Radiant heating, of the type most generally approved, consists of copper coils embedded in the concrete floor, providing an even temperature controlled by thermostat, regardless of the climate outside. Occasional carpeting is used over the polished black asphalt tile which covers the floor throughout. And special attention has been given to the lighting in house and patio to achieve a dramatic spot-lighted effect.

The exterior, of stucco and stone veneer, is designed to enable all rooms to open up to the glorious view, and the white composition roof pitches toward the center of the house in contrast to the conventional peak. Consequently, no gutters along the eaves are necessary and drainage is quick and complete.

In Frank Newman's best "trend modern," the house is furnished with color and comfort predominant. Shell pink and grayed blue-green combine for the living room walls, in the built-in cabinetry and are carried throughout the deep-cushioned upholstered pieces and draperies. A large gold-flecked antique mirror hangs above an Arizona flagstone fireplace. View windows from floor to ceiling gaze on a tiered lanai, and fluorescent tubes indirectly shine on a citron yellow ceiling which is duplicated in several other rooms.

Ebony black woods are basic for the intimate dining room, with colorful chair covers of prismatic red, blue, yellow, green, red-orange and violet silk shantung. Simple accessories, bowls and candelabra are of highly polished brass. A warm relief from the proverbial all-white is found in the mechanical kitchen, where gray, red, citron yellow envelop the usual appurtenances in addition to a dishwasher, laundry and built-in breakfast table.

Down the hall from the living room is a bed-sitting room in gray, bisque, citron yellow and rich red, with twin couches, comfortable chairs and a huge lacquered chest. The master bedroom is in soft greens with bisque and citron yellow accents, natural blonde wood bed, night stands and vanity. The large bath is pink, with modern plaid paper predominantly pink. There is a plant container in the bathroom, in the hallways, in the kitchen . . in fact, in every room. And . . the house boasts a lamp made, of all things, from a mandolin!

There's a lot of good living to be done in the Portola House in the Lakeside District, corner of Broadmoor and Stonecrest Drives. Stoneson Brothers built it and Eckbo, Royston and Williams landscaped it for an aggregate cost of $35,000. Robert Flynn of the Frank Newman Company added $12,000 in furnishings. But Architect Angus McSweeney, good Scotsman that he is, will tell you that the house can be built for $25,000 . . providing, of course, that you are willing to forego the glass wind screen, the landscaping, and a few other contemporary special features that make the Portola House one of San Francisco's finest new homes.

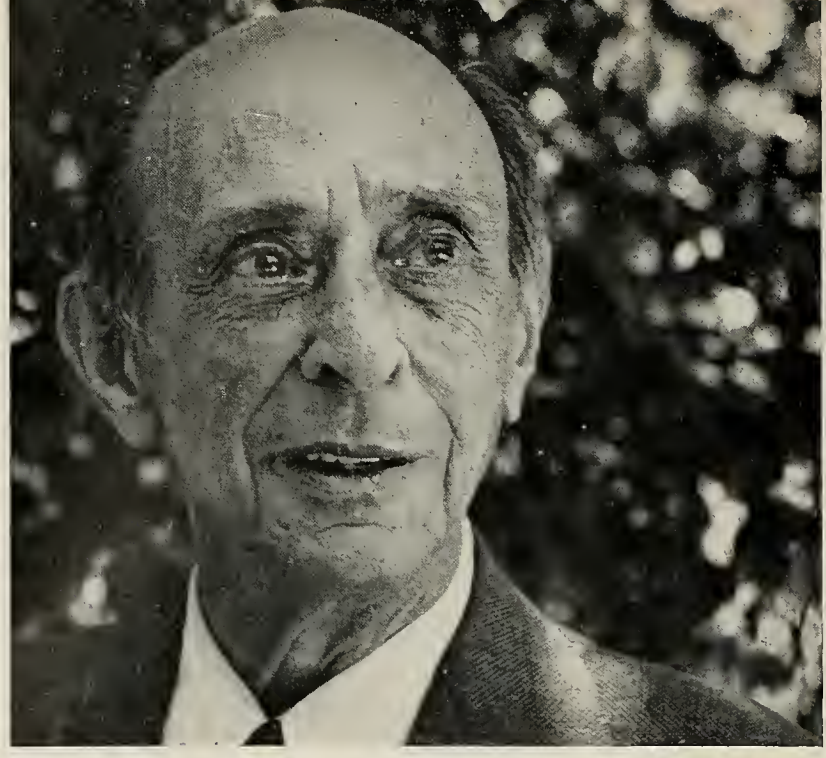


CHRISTA

shining light of your holiday wardrobe

Think of informal parties, family get-togethers and holiday hustle . . . then think how many times you'll need a versatile crepe dress like this one by Sally Forth: gleaming metallic collar, cuffs, pockets. Sizes 10 to 18, under $20, at May Company, Los Angeles. For additional stores see page 66.

FIVE MORE TONES THAN MOST



Dr. Arnold Schoenberg has great music in his fingers . . and in his heart

BY RUTH K. RIVKIN

COLE PORTER'S *Night and Day* is known to everybody: the hep-cats, the rug-cutters, the jive-jumpers, the stickies, the squares and the long-hairs. Not all of them like it. Arnold Schoenberg's *Transfigured Night* is known to a lot less people, and not all of them like it. But the boogie-woogie level might be surprised to discover how natural it would be to take Dr. Schoenberg's dissonances. They might hear in them something they thought Bix or Satchmo had invented; or they might even think they heard a riff dreamed up by Claude Thornhill; or they might think the whole thing was just "ishy." If they did, it wouldn't surprise the greatest composer of modern music even one little sixteenth note. He's been slugging it out in the field of music all his seventy-four years.

Today he's still slugging it out, but less turbulently, in his quiet home in a Los Angeles suburb. He chuckles as he remembers the three times audiences in Vienna revolted against his music to the point where the concert had to be concluded; what harsh and jealous words both European and American critics used when he introduced new and revolutionary composition; and how ill-mannered Philadelphia's Academy of Music patrons were as they flounced out when his *Violin Concerto* was presented, saying it sounded like a New Year's Eve celebration. Today he looks back at all the honors that have been rendered him, he looks forward at the mountain of work he has planned and he's happy, excited, bubbling with new and stirring ideas.

This most dynamic of modern musical personalities is a gentle, charming man . . gracile, rather small of stature physically, with a suave graciousness. He dresses in California sport clothes, his hair is medium colored, although it is thinner than it was, he gesticulates as he talks with a slight accent, he is excitable, filled with zeal for life and work, and such a perfectionist in both that what he says might mistakenly make him sound intolerant, sharp or egotistical.

One forgets he is the formidable inventor of the twelve-tone system when Dr. Schoenberg greets his guests at his studio home on North Rockingham Road in Brentwood. A high wall with iron gates guards the modest estate. Within, two fiercely barking watch dogs turn out to be beige baby cocker spaniels who immediately leap playfully on any visitor. The slightly neglected lawn and garden contain toys that appeal to small boys and puppies, and there are two small boys there: Ronnie Schoenberg, eleven, and Larry, seven. Nuria, the sixteen-year-old daughter, is away at school in Ojai.

The house is rambling, two-story Spanish and has the warm, lived-in-air of a family growing up. The spacious living room, with its neat, white curtains and its simple furnishings, is the center of the Schoenberg family activity. Here his wife, Gertrude, to whom he's been married twenty-four years, and the children gather like any other family and discuss their daily problems whether the Doctor is composing . . or not. When he's there alone, it's the work room of a working musician and he stands in the center of his studio before a large easel holding sheets of clef paper and writes notes as an artist might paint or draw a picture. When the family is with him it's a living room containing musical instruments, including both piano and organ, and the walls are decorated not with Schoenberg's own art work or illustrated reproductions of his compositions, but with two busts of himself: one, a bronze, by Louis Zack, the other, a ceramic, by the Los Angeles sculptor, Bernard Sopher.



The Schoenbergs arrived in New York from Germany in 1934 . . a year after the Nazis took over. Nuria was two years old and her father was sixty. They settled in the East and Arnold Schoenberg became terribly ill . . so ill that the doctor shook his head with that finality they adore. "He said to Gertrude not to get excited." Schoenberg grimly recalls, "that I had fourteen days to live and that was plenty of time to arrange everything." Then his face lights up. His eyes twinkle. "But I fooled him . . I changed doctors . . and came to California!"

He fooled a lot of people with that move. He fooled the carpers who slyly hint he came here for reasons other than health. "I did not come to work in the movies," he in-

a canorous estimate of arnold schoenberg who set a new pattern with a twelve-toned scale

. . his music and his genius have contributed to culture for more than seventy years

dignantly insists. "That is absolutely untrue." He puzzled the eugenists a trifle by having a son when he was sixty-three and another when he was sixty-seven. He shocks his coffee-drinking, all night-kibitzing colleagues by arising at six-thirty every morning so he can drive the two boys to school. "The fresh air is good for me," he says energetically as he walks across the studio floor like an athlete fifty years younger. And well he might be, for in spite of the dreadful warnings of that eastern physician, Schoenberg didn't give up playing tennis until he was sixty-nine.

Ronnie plays now. Tennis, that is. He started playing the violin at a very early age, his father says, "but gave it up when he was five." Now he plays the cello in the school orchestra. All the children are musical in that they appreciate music, but, like anyone else, they do not want to work any more."

Schoenberg is more enthusiastic about Ronnie's prowess as a tennis player than he is about him as a cellist. "I like to look at my boy play tennis," says Schoenberg, who would rather watch a singles match between Kramer and Riggs than a Beethoven contest between Mitropoulos and Stokowski. "Ronnie displays promise of becoming a champion even when playing with much more experienced players."



Arnold Schoenberg was born in Vienna, Austria, September 13, 1874, and lived there until he was twenty-one. "I had one brother and my father and mother. Mother was not musical but I remember my father's singing. These were early memories as he died when I was sixteen. I began to study violin at the age of eight," Schoenberg reminisces. "And with my second lesson I brought a little composition along with me. My teacher was pleased and from then on I always wrote."

As was the custom in those days in Vienna, Schoenberg played with amateur groups in the performance of chamber music. For his ensemble he wrote first for violin alone, then advanced into duets and trios. "Whatever I played, I composed for. We even made one of the instruments for our trio. We lacked a cello, but we used a violin strung with zither strings and that substituted very nicely." Of course, Schoenberg was the player of this exotic instrument.

The youthful musician, after completing the six years' course at Vienna's *Realschule* at the age of sixteen, finally decided to be a composer, but a professional one. For five years he slaved at his new life. Then, at twenty-one, his friends thought him good enough to show his compositions to Alexander von Zemlinsky, who knew Brahms and was considered an authority. They became good friends and were associated in Polyhymnia, an orchestral society. Schoenberg played the cello. Zemlinsky conducted. From Zemlinsky, Schoenberg, who was self-taught in musical theory as well as practice, received his only formal instruction: counterpoint.

It was almost inevitable that Schoenberg became a teacher himself. "I had the ability to do what the books asked, so I could teach, although, I myself, was self-taught."

But before he got the chance to do any formal teaching he went to Berlin where he got a position as *Kapellmeister* of Ernst von Wolzogen's *Überbreth*, an artistic cafe in Berlin. There he had the leisure to start some serious composing. Richard Strauss heard the yet uncompleted *Gurre-Lieder*, liked it and got Schoenberg a teaching post and scholarship at the famed Stern Conservatory. Today, Schoenberg feels that "men are very bad animals. They think only of their own interests. A very few have wanted to help the young musician. But Richard Strauss and Gustav Mahler were always ready to help other people." It was Mahler who encouraged Schoenberg, without agreeing with him when, in 1903, he heard his works performed by the Rosé Quartet in the Viennese *Ansorge-Verein*.



Schoenberg says today that Berlin was "the greatest music center at that time. It had three separate opera houses where such famous men as Bruno Walter and Otto Klemperer were among those conducting."

His success as a teacher continued through the years. Not only did he instruct in Amsterdam and Vienna, but since he has lived in the Southwest, he has been a distinguished member of the faculty of the University of California at Los Angeles. About four years ago he retired from that chair and since has confined himself to private teaching. He conducts his classes once a week . . on Sundays.

His influence on his pupils has been great although he himself feels "Teaching takes your mind off composing. The pupils' music is more in your thoughts than your own. So I can only write during vacation." Among his American pupils are Leonard Stein, who is also a teacher and of whom Schoenberg says, "He is very talented and original in his teaching"; Gerald Strang, who teaches and composes; Dr. Dika Newlin of Columbia University, and Von Langlie, whom Schoenberg classifies as a musical linguist. Among his European pupils still alive, Karl Rankl is head of Covent Garden in London, and in Germany, where all such music was sternly banned by Hitler as being modern and decadent, Winfried Zillig, one of his German students, is now first conductor of radio at Frankfurt-Au-Main.

"Some of my pupils turn out to be twelve-tonalists. Others not," states Schoenberg. Much to the bewilderment of those critics who believe him to be a master of discord and confusion in music, he says, "I do not approve of using any instruments except those that have fixed pitch. I have no use for trick composition."

Occasionally motion picture composers have come to him for instruction. "They all had the wrong ambition," Schoenberg feels. "They all wanted to write fugues. It is no longer necessary to write (*Continued on page* 65)

THE AUTHOR: Ruth K. Rivkin wrote the interesting story of Atwater Kent for the May issue of The Californian . . followed with this enlightening sketch of one of the world's great composers . . and promises to spotlight additional California personalities in new issues to come. Mrs. Rivkin has been Hollywood editor for United Nations World magazine and a contributor to many other national publications. She was born in Minneapolis, was graduated from the University of Minnesota and is married to Allen Rivkin, the writer. Ruth lives in beautiful Beverly Hills, collects cook books, is an expert of floriculture, plays the piano spasmodically, prefers a dry Gibson and has two dachshunds . . one, "Augusta Weyerhaeuser."





SAN FRANCISC

The doughty captain of dragoons began a trek in 17

FOR A MAN who missed his objective twice, and stumbled on S Francisco Bay quite by accident, Don Gaspar de Portola has receiv an inordinate amount of attention from historians, and a great de of publicity this summer from the city by the Golden Gate.

Portola's niche in history was reserved for him because he "d covered" San Francisco Bay. It is debatable whether he ever saw . . his scouts found it while he was encamped in the Palo Alto hil and some historians give Sergeant Jose Francisco de Ortega the no

The good Don was sent from Baja California to expel the Jesui from California and help the Franciscans, under Fra Junipero Serr establish missions. Portola was also given instructions to establi a fort at Monterey to protect that sector of the Spanish Empire fro encroachment by other foreign powers. On Portola's first, or abo tive, trip north, he camped at the mouth of the Salinas River ar couldn't find Monterey Bay, although the party could hear the su

Returning from San Francisco Bay, the party again camped Monterey Bay, this time at what is now Pacific Grove, and aga didn't recognize the Bay . . they called it an *ensenada* (or "op roadstead"), which perhaps it is. After arriving back in San Dieg where he rendezvoused with other parties of the expedition, Porto was persuaded to make another try for Monterey. This time he fou it . . the third time was the charm.

Not since 1909 has Portola been honored in the city by the Gold Gate which he "discovered" in 1769. But this year the businessm are going all out with a celebration that they hope will make the cash registers jingle with the rhythm of Spanish castanets. If Portola crew should return for the celebration (for that matter, they're the way now, with the help of the Festival Committee) they wouldn be plagued with scurvy as they were 179 years ago. The fifth ann versity of the free Farmer's Market was celebrated this summer the crowning, with a ripe tomato, of the driver of the 45th thousa vehicle to enter the grounds. For the publicity received, manag ment of the Market would almost certainly keep Portola's expediti supplied with fresh vegetables, including tomatoes, as expensive they might be.

The doughty adventurer has been honored, and rightfully s by a number of communities in the state. San Francisco has a juni high school and a traffic artery atop Twin Peaks carrying the go Don's Catalan name. Portola is also the name of a community of

San Francisca is a city af casmopalitans . . af beautiful women . . and warld tra



CELEBRATES RIDE OF PORTOLA WITH CIVIC FESTIVAL

hat changed the course of history in California

BY RICHARD LLOYD WILLIAMS

uple of thousand people in Plumas County, up in the beautiful ather River country, but no one has ever accused Gaspar of having ndered off course that far.

If Portola should grope his way into Northern California once ain, he would probably recognize only one characteristic as having mained unchanged . . the never-changing, enveloping fog which used him no end of trouble 169 years ago and which still gives velers the willies. Commerce from the seven seas now makes San ancisco one of the great ports of the world. The municipal air- rt is being expanded into the largest on the Pacific Coast to ac- mmodate the increasing number of planes plying to and from a ore of countries. This major construction project required the oving of a mountain, literally, to fill in part of the Bay.

Surveys are being made for a second Bay bridge between San ancisco and the East Bay. This will probably start from the San ancisco side at about where Ortega came down to the *estero*, and lieve some of the murderous traffic on the present Bay bridge. The olden Gate bridge, connecting with Marin County, is still con- dered adequate.

Bay Area communities surrounding San Francisco, and the perimeter unties, are participating in the post-war prosperity that has been the increase since V-J Day. Farmers and ranchers of the fertile lleys in Northern California have never received such good prices r their products. Commercial fishing is in a decline, but the charter oats are carrying more pleasure fishermen than ever before. The anufacturing industry is expanding its facilities with many new ants specializing in a score of things once made only in the East.

The construction business is booming . . both in commercial and sidential buildings. This is led in San Francisco by a 22-story fice building now being erected by Standard Oil, and a sports arena hich will be the home of the ever-popular Ice Follies. The boom building throughout the United States has caused the lumbering dustry to work overtime. Most of the long-time strikes in the big mber mills in the north have been settled and the mills are now orking on a 24-hour day basis. Many "one-man" sawmills are now perating throughout the mountains in the northern part of the state. nd any number of these were started and are operated by ex-service- en.

The great Bay has had its shoreline altered (*Continued on page* 64)



Everyone goes to Fishermen's Wharf . . for seafood and a look at the boats



Turn table and Powell Street coble car inspired winning Rose Parade float

favorite is the city skyline at twilight. At left is "Top of the Mark"



A mecca for tourists is the famous old Cliff House overlooking Seal Rocks





You'll be pretty as a picture . . in the shortie gown, *left*, by Lady Helen of California. Yoke so quaint, rich with lace . . . cut like a nightshirt; sizes 32 to 38, about $11. *Below*, taffeta slip for formals, backless and elasticized at waist . . . sizes 32 to 44, about $6, by Pandora. *Opposite*, coachman's coat in brocaded satin, taffeta lined; sizes 10 to 20, about $40, by Stellar.

BERYL AND RENE



soft lights for nights



underliners past and present



Fashion in 1911 and now again in 1948 places the emphasis on a lovely figure . . . and manufacturers then as now were concerned with creating an illusion of perfection, building up or molding the figure. *Left*, bust extender with Warren featherboning was described in copy of that era as a "clever and highly effective aid in achieving the smart silhouette . . . the hourglass figure . . . the rounded effect closely simulating natural development!" *Below*, Kence of Hollywood "Carefree" bra: strapless, wire-less, to wear with glamorous gowns. Again, comfortable Warren featherboning give- that alluring contour. In white and black, A, B, and C cups.





Today's underfashions are scientifically designed not only for beauty but for health and comfort as well. Above, long line bra of jacquard by Cordelia of Hollywood. Center, lace garter belt with satin bands in center front: Sho-Form. Below, a maternity bra with three-way adjustment; for nursing the lace panel unfastens. Also in broadcloth and all satin; Anne Alt.



STAN RISLEY



Miss A. Louise Brough and Croufurd Kent, tennis patron, on court. Louise won three titles this season at Wimbledon.

It was Summer, 1926, when Dr. Isaac Hampshur Jones gathered on his private court in Los Angeles a small group of citizens whose greatest bond of friendship was their common love of tennis. Their ideal was "to create interest and enthusiasm in amateur tennis, to bring to Southern California recognition as a tennis center, and to perpetuate an annual tournament of national and international prominence." They formed the Tennis Patrons Association of Southern California, helped to build the sprawling Los Angeles Tennis Club, and began giving the annual Pacific Southwest Sectional Championships which today ranks with Wimbledon and Forest Hills. And, according to the rest of the world, international champions have been produced at an alarming rate.

The Sutton sisters, Bunny Ryan, Harvey Snodgrass, Gerald C. Young, Alan Herrington, Alice Marble, Gene Mako, Welby Van Horn, Bobby Riggs, Frankie Parker, Pauline Betz, Ted Schroeder, Bob Falkenburg, and that giant killer of them all, Jack Kramer . . those are names to remember.

Pacific Southwest opened its twenty-second season this year on September 25 with fanfare, foreign consuls, movie stars and a heavy sprinkling of society. For the elite of the

SOCIETY AND MOVIE

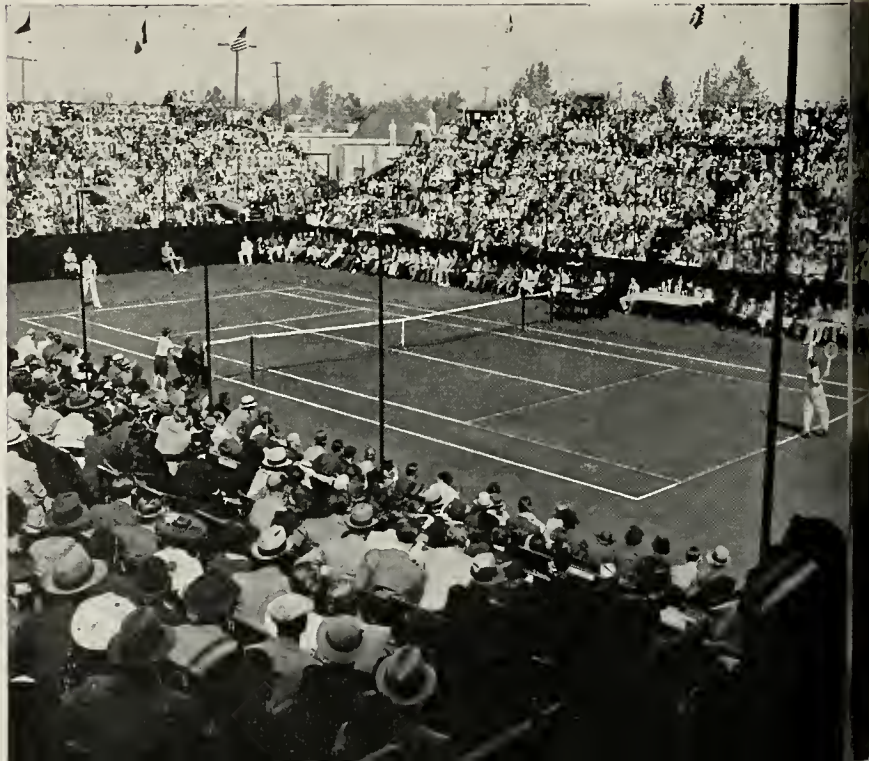
Southern California's famous "Pacific



Avid tennis enthusiasts are Mrs. Graham Sterling, Jr., and Mrs. Hyde Braly . . at the mament in the club refreshment bar.

The aura of Hollywood and championship tennis each year have combined to produce a spectacular week in California.

Center court is the battleground for champions . . last year's men's doubles went 82 games.

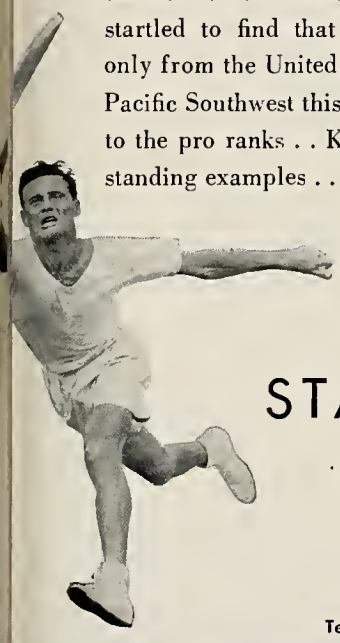


Southland and the motion picture industry have passionately taken tournament tennis to their hearts. Some come to see and to be seen, but all enjoy the thrilling games that each year engage the world's champions. To get a ticket it's almost "who do you know?" The center court boxes are regularly over subscribed, leaving the disappointed choice seats, however, in the shady west stand. John Public usually is content to cheer from the sunny east and both ends of the court.

On a big day you'll see Clark Gable, Van Johnson, Walter Pidgeon, the Ozzie Nelsons, Robert Stack, George Murphy, Spencer Tracy, Basil Rathbone and a score of other stars mixing with the social Leonard K. Firestones, Justin Darts, Alphonso E. Bells, Hyde Bralys, Milton Teagues and the justly famous Helen Wills Moody Roark.

Two years ago "Big Jake" Kramer and Frederick Schroeder, Jr., brought the Davis Cup back to America and were promptly rated the greatest tennis players in the world. At Wimbledon last summer spectators were startled to find that most of the winners were not only from the United States, but from California. The Pacific Southwest this year had lost a champion or two to the pro ranks . . Kramer and Pauline Betz are outstanding examples . . but there remained the backbone of America's amateur tennis might, and a fine crop of California youngsters to pick up the togas that have been so proudly worn . . Parker, Schroeder, Falkenburg, Edward Maylan, Earl Cochell, Pancho Gonzales, Seymour Greenberg, Hugh Stewart, Tom Brown, John Fleitz, Harry Likas, Louise Brough, Gertrude Moran, Beverly Baker, Helen Pastall, Nancy Chaffee, Margaret Dupont, Patricia Todd, Dorothy Bundy Cheney and Gracyn Kelleher Wheeler.

It is only through the continued support of the Tennis Patrons Association that many of the players have achieved their fame. Tournament proceeds become financial aid in the junior development program . . for lessons and equipment . . for the perfection of the game. But it is the major domo of western tennis, Perry T. Jones, who is largely responsible for the development of the individual player. Jones has spent eighteeen years as tournament manager for the Tennis Patrons Association and is secretary for the parent Southern California association. For eighteen years he has guided, encouraged and scolded a small army of young players who have come on to capture world-wide recognition. Jones, himself, is a clam for the press. Rather, he would prefer that Southern California's tennis champions . . through their consistent ability and good sportsmanship . . speak for themselves.



STARS GO FOR TOURNAMENT TENNIS

Southwest" lures big names and smart fashions to center court

Ted Schraeder helped win Davis Cup



Ozzie Nelson and his Harriet autagraph racket far a yaung player
Robert Stack and Mrs. Cartlandt Hill regularly attend the games



Society's Mmes. Maynard Toll, James Copley



Jack Kramer brought san David ta see



DASH TAYLOR



You've asked for them . . the California jumper for fall! The comfortable two-piecer in plain and gay color to take you shopping, through the campus and to class, a top-notch spectator at day-time sporting events. They're just right when the cool fall breezes blow! *At left* is Addie Masters' jersey jumper with striped jersey blouse, about $40 at I. Magnin stores. *At right* is Casual Time's clan plaid jumper, about $18, plain blouse about $11 at Buffums', Long Beach.



for daytime pleasure

FRANK STIFFLER





CHRISTINE LARSON, 20th Century-Fox starlet of "Rose of Cimarron," in black faille jumper, *left*, good with blouse . . . Junior Miss of California; for date or days. sizes 9 to 15. about $13 at Buffums', Long Beach; Carson's, Chicago. Pussy-in-well is "Mr. Winterbottom."

LITTLE MONEY dress, *right*, in Cohama suede cord will see you through the day: Mira-Loma Fashions. Sizes 9 to 15, about $13 at Bullock's, Los Angeles; The Harris Co., San Bernardino; R. E. Cox, Ft. Worth.

CALIFORNIA COOKS

by Helen Evans Brown



■ Apparently miffed because he muffed his first mission, that of locating Monterey, Don Gaspar de Portola failed to see the charms of California or its promise of great riches. Fact is, he didn't like the place. But Californians, turning a sun-tanned cheek, have continued to respect the memory of the first Governor of the Californias . . have even named a famous dish in his honor.

Chicken Portola "is a dish as surprising as it is entrancing. Tender young chicken cooked tightly sealed in a cocoanut shell! A charming and rather rare little book, "Bohemian San Francisco," written by Clarence E. Edwords and published by Paul Elder & Co., in 1914, was my introduction to this exotic and altogether exciting dish. Mr. Edwords names Coppa, a famous cook and restaurateur of pre-fire days, as the creator of the dish, and gives his somewhat vague but wonderful recipe for it. Since then, in my culinary snoopings, I have found many other recipes for it. One of them renamed the dish and gave Hawaii credit, though the recipe was Coppa's exactly! Another called it Chicken Portola but said it came from the West Indies . . still Coppa's recipe though, in somewhat different format. It also turns up as Chicken Tortola, but that recipe (by Charles H. Baker, Jr., in "The Gentlemen's Companion") has several touches of originality as well as evidence that the author has made the dish himself and knows what he's talking about. But that's not surprising, he always does.

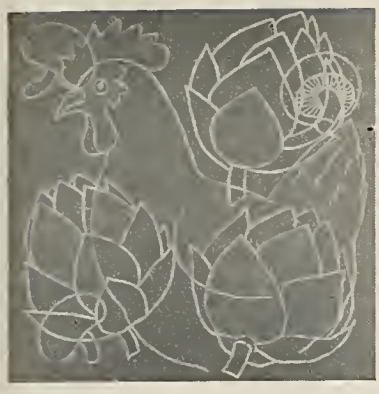


I give you Coppa's recipe, or at least what emerged from my kitchen after a bit of experimenting.

CHICKEN PORTOLA

Allow one cocoanut for each person to be served. Cut a slice off the top, about one-sixth of the way down. This may be done with a hand saw if you don't mind a few nicked fingers, but the best way is to seek out a friend who has a power saw . . a couple of seconds and the job is done. Now, using a strong spoon (I found a steel kitchen spoon the perfect tool), scoop out a goodly portion of the cocoanut. But evenly. The idea is to leave the cocoanut shell and the lid with a lining of about a quarter of an inch of meat. For each four cocoanuts use one tender frying chicken, cut in serving pieces. Brown the chicken lightly in a quarter of a cup of olive oil, then set aside. To the oil remaining in the pan add four slices of bacon, cut in dice, a large onion, chopped, a large green pepper, also chopped, and a good-sized clove of garlic that has been macerated with a teaspoon of salt (how I hope you have a mortar and pestle or at lease a wooden potato masher and a wooden bowl!). Let this cook quietly until the vegetables are wilted, then add three cups of peeled chopped tomatoes (Oh, all right, use canned tomatoes, drained!) and a few grindings of pepper. Simmer some more . . say thirty minutes . . then add two ears of green corn, the kernels scraped from the cob, and a quarter of a cup of the cocoanut (You'll have lots of cocoanut left, so plan a cake or a curry or some such with the leftover).

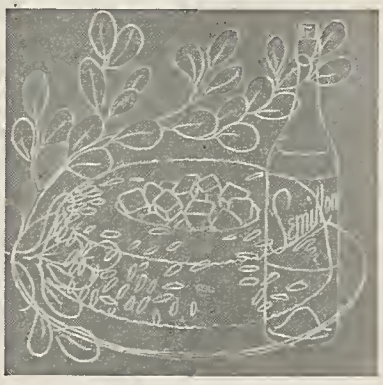
Now divide the chicken into the cocoanut shells in your most judicious manner . . a piece of dark meat (leg or second joint) and a piece of white meat (wing or breast) to each nut. Fill with the sauced vegetables, smear the rim of the cocoanut with a paste of flour and water, and replace the cap. Set the cocoanuts in a pan containing an inch or so of water and bake at 350° for 1½ hours, basting occasionally. Here, let me confess that Coppa strains the vegetables from his sauce . . all save the corn



and cocoanut. I couldn't bear to strain out all that goodness, but if you think Coppa knew best, go ahead. Each guest rates a whole cocoanut to himself, and it's up to him to pry off the lid after it's set before him. The wonderful aroma that greets him when he succeeds will be his reward. There's another thing I hate to do to Coppa, but this dish . . or a reasonable facsimile . . may be made without fresh cocoanut. Use an earthenware casserole, sealing the lid on with a flour paste just as you would the top of the cocoanut. The only difference is you'll have to add a cup of grated cocoanut to the mixture. (I suggest you first rinse the "store" cocoanut in boiling water to get rid of some of that sweetness.) Though this dish won't lack in flavor it certainly will in drama!

But served in a shell or in a casserole, this dish deserves the honor of an accompanying wine. A California Vin Rose would be nice, but if you prefer a white wine or a red wine, serve it. The right wine is the wine that tastes right to you!

Whereas Portola's only apparent contribution to Californian cuisine was to have a dish named after him, Father Junipero Serra, Portola's sometime companion and co-founder of the Presidio in Monterey, was responsible for first planting many of the fruits that have since made California famous. Serra had to have his wine . . for sacramental purposes . . so he planted vines and made it himself, thus becoming California's first vintner. Today, California's wine industry is something to brag about, and we do. With a variety of climates, soils and growing conditions, we can raise many different types of wine grapes, make many varieties of wine. Every year is a vintage year in California, and many of California's vineyards are gaining world-wide reputations as producers of fine wines. October brings "Wine Week" to the nation and a special treat to readers of California Cooks. The Wine Institute has created three recipes which will delight you. Here they are, tested by their kitchens. (The parenthetical cracks are mine, as if you didn't know!)

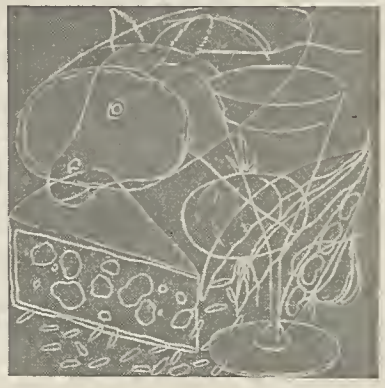


CHICKEN SAUTE WITH ARTICHOKES

Have a tender chicken of 3½ to 4 pounds cut in pieces for serving, then dust with salt and (fresh ground, please) pepper. Put 2 tablespoons of butter and 2 tablespoons of oil (olive if the budget can take it) into a heavy skillet with a tight-fitting lid; add chicken and sauté until golden brown, turning the pieces frequently. Meantime, remove the stems and tough outer leaves from 4 medium-sized artichokes, and cut off about 1 inch of the tops; cut lengthwise in quarters and remove the fuzzy chokes. When chicken is nicely browned, add artichokes, one 4-ounce can of mushrooms with the liquor (or fresh mushrooms, maybe?), and 1 cup of California Reisling or any white table wine. Cover tightly and simmer gently for 45 minutes to one hour, or until chicken is tender. Remove chicken and artichokes to a serving platter and keep warm. Beat 2 egg yolks with a cup of cream, add to the liquid in the skillet, stir over low heat until the sauce thickens. Remove from heat; add 1 tablespoon chopped parsley, and salt and pepper (you-know-what-kind-or-am-I-hipped-on-the-subject?). Pour over chicken and artichokes. Serves 3 or 4 (Says the Wine Institute optimistically. It's so good I wouldn't bank on that). Note: If fresh artichokes are not obtainable, 8 canned artichoke hearts (or artichoke bottoms) may be substituted. Add them to the chicken 15 to 20 minutes before it is done. Serve with a California Reisling or a Sonoma Sylvaner.

SWEETBREADS IN CRESS RICE RING

Wash a cup and a half of rice and cook until tender in 3 quarts of boiling water with 1½ tablespoons of salt. Rinse with hot water, add a bunch of water cress, coarsely chopped, and toss lightly. (I'd toss in a couple of tablespoons of melted butter, too). Pack hot rice into an oiled 1-quart ring mold, turn out on a platter, and fill with creamed sweetbreads. To prepare the sweetbreads, place 2 pairs of them in two cups of boiling water to which two tablespoons of vinegar have been added. Simmer for 20 minutes. Then plunge into cold water for about 5 minutes. Remove tubes and membrane and cut into ¾-inch squares. To make the sauce, blend a quarter of a cup (⅛ pound) of melted butter with a quarter of a cup of flour, add 2 cups of hot milk (I hope it's rich!) about a third at a time, stirring constantly until smooth and thickened. Blend together 2 well-beaten egg yolks (well, that will add richness), 1½ teaspoons of salt, ⅛ teaspoon of pepper (you guess, this time), 2 teaspoons of grated onion, 1 tablespoon of lemon juice, and ¼ cup of California sherry. Add this to the white sauce, stirring constantly. Add the cooked sweetbreads. Heat thoroughly and serve in the rice ring. (Love those sweetbreads, but love those brains, too, prepared in exactly the same way.) Here, a very delicate white wine, perhaps a Semillon, would be delightful with either the sweetbreads or the brains.



VEAL EN BROCHETTE

To serve 4 or 5 generously, buy 1½ pounds of lean veal stew meat. Salt and pepper the cubes of meat, string them on metal or wooden skewers, and roll them in flour. Heat a small amount of oil or bacon drippings with a peeled clove of garlic in a large skillet. Brown the floured meat on all sides in the oil. Remove and discard the garlic. To the skillet add ¼ cup chopped onion, ½ cup chopped celery, ¾ cup California Sauterne (or Semillon), and ¾ cup canned consommé. Cover snugly and simmer slowly about an hour, until meat is very tender and most of the liquid has cooked away. Uncover and continue cooking, turning occasionally, about 15 minutes, or until the veal is coated with a rich brown glaze. Remove meat and keep hot. To skillet add 1 cup hot water and ¼ cup Sauterne, then stir in 2 tablespoons of flour mixed smooth with ¼ cup warm water, stirring, until slightly thickened. Season well. Serve with rice . . that flaky white rice you cook so well . . and accompany with green beans delicately herbed with savory, a chilled California Sauterne, crusty hot French bread, a green salad, and a cheese that's proud of its age. There's a meal worthy of many repeats!

Thrifty gals know that an inexpensive bottle of California table wine served with a run-of-the-pot meal makes the event a gala one. Smart gals know that wine in the kitchen is a sure sign of a genius at work.

ALL HIS IDEAS ARE GRANDIOSE



Meet Ray Smith . . He

loves to spend

other people's money





Ray Smith is an entrepreneur of big city projects . . public speoker with portfolio

The telephone rang in the outer office of Ray W. Smith, executive vice-president of Greater Los Angeles Plans, Inc. Ray Smith is chief prodder, spear-carrier and organizer in the privately financed movement to build the greatest auditorium and the greatest opera house in the world. From 35 to 50 million dollars worth.

"New York Times calling Mr. Smith!"

The metropolitan thin man who coined the expressions "Downtown Los Angeles Has Everything," and "Size Is Not Enough," the latter frequently borrowed by Mayor Fletcher Bowron, picked up the phone and spoke briefly:

"No, any decision of the Metropolitan Opera Company to cancel its 1948-49 season does not affect Los Angeles. No, any decision of the Met is incidental to our plans to go ahead with our own opera house. No, we have received no proposals from the Met to transfer the company permanently to Los Angeles."

And yet . . the bespectacled man with the big bow tie will tell you that he has "the weakest 'no' in America." Ray Smith has figured in the development of the projected Pershing Square underground garage, the Golden Gate International Exposition, new Southern California freeways, the huge Los Angeles Airport and countless other civic adventures. Right now he's busy talking with big businessmen, architects, property owners . . and raising money . . baskets full.

Construction of the mammoth auditorium and the beautiful opera house probably won't begin for two years. But if a spade of earth is turned by that time Ray Smith will be "happy as hell."

The 52-year-old entrepreneur was executive v.p. of the Downtown Businessmen's Association of Los Angeles when a prominent merchant called him into his office one afternoon in 1945. "Here, Ray, is a check for $5000. Spend it developing some plans for a big auditorium."

Smith did. He consulted Architect Dwight Gibbs, formulated some scale models, and arbitrarily selected for future discussion the six-block site in downtown Los Angeles that is bounded by Fremont and Flower Streets, from Third to Fifth. This was to provide space for both the auditorium and opera house of the future. P. G. Winnett, president of Bullock's Department Store; Harvey S. Mudd, international mining tycoon; Albert B. Ruddock, capitalist, and Charles H. Strub, head of the Los Angeles Turf Club . . all philanthropists as well as good businessmen . . furthered the project. They scheduled a luncheon at the exclusive California Club for thirty of the city's top financial leaders, encouraged Ray Smith to spring his plan and display his models . . and gather up more money for the vast preliminary work. Fifteen men pledged $1000 each, but one man later thought better of his magnanimous ways, sliced his contribution in half. A Los Angeles career woman volunteered to make up the difference.

The group then incorporated as Greater Los Angeles Plans, a non-profit organization, to stimulate their dream. During the war only study of the project was feasible. But the site and architectural committee, headed by Attorney John Macfarland, was directed to determine the site. After several months study and prodigious help from "outside experts," the committee returned with the recommendation that the original site be accepted for the auditorium. With the opera house it was different. The fashionable Wilshire area seemed to offer the most advantages, and the opera house was planned to be erected facing Lafayette Park.

Next major problem was to decide on the architects. GLAPI wanted the best, gave Macfarland's committee one year to choose. And their recommendations were accepted with enthusiasm: Wal- (*Continued on page* 62)



Internationally known architects for world's largest auditorium and the finest opera house are shown with Los Angeles executives in New York: Wallace K. Harrison, left, chairman of board of design; William W. Wurster, Max Abramovitz, Eero Saarinen, Henry Dreyfuss, noted industrial designer; Gordon B. Kaufmann, Henry Duque, president of Greater Los Angeles Opera Associates, Inc.; standing, left, Charles O. Matchan, William Pereira, Ray W. Smith, executive v.p. Greater Los Angeles Plans, Inc., and Reginald Johnsan. Construction may start within two years.



Catalina sweater ensembles are making the country cashmere conscious, and the Bruce Bennetts have a typical California wardrobe. For her leisure outdoor moments, Mrs. Bennett chooses a full-fashioned short-sleeved slip-on to wear under her long-sleeved cardigan. Bruce wears a long-sleeved slip-on in forest green, with the British rib neckline. The younger Bennetts sport western sweaters with contrasting yoke, body and whipstitching on the collar.

"In Hollywood there's magic to conjure up exotic fashions, kleig lights, foreign motor cars, lavish premieres, sensational stories of night life. And there is the quieter side . . the people who constitute the backbone of the movie industry, the wholesome manifestation of our California Way of Life. Mr. and Mrs. Bruce Bennett and their two youngsters are just such a family. You remember Bruce from his performance with Joan Crawford in "Mildred Pierce." Soon you'll be seeing him co-starred with Virginia Mayo in Warner Bros.' "Smart Girls Don't Talk."

Bruce started his picture career in 1931, acting in a Pete Smith short, married Jeannette, the debutante daughter of the Ralph Broddocks of Los Angeles, in 1933, and set about to carve a niche for himself in the motion picture world. It hasn't all been easy. There were times when "calls" were infrequent. That's when Bruce learned to bake a delicious chocolate cake and pick up a woodworking hobby that has really paid off. A good part of the beautiful furniture in the Bennetts' Los Feliz Hills home is his handiwork.

With their two children, Christina, age 4, and little Christopher, just past 16 months, the Bennetts are grouped here on the lawn, enjoying the family life that is the real Hollywood . . away from press agentry and the perpendicular pronoun.

BORIS LOVET-LORSKI:



Lovet-Lorski, a self-portrait

LOOKING DOWN from the rarefied atmosphere of high places is a habit with sculptor Boris Lovet-Lorski. He occupies a pinnacle of fame by virtue of thirty years of solid accomplishment in this most exacting of all arts. And he lives on the highest mountain-top overlooking Beverly Hills.

It's a fitting setting for this many-faceted genius, so much a product of our times, so much more an observer. He does not seek escape from humanity, rather the larger view that lends meaning and perspective. Here is a thoroughly civilized man, easily gracious, friendly and sincere. If he holds himself aloof, this man who counts both kings and commoners as customers and friends, it is not snobbishness, but characteristic of personal integrity. Those who inhabit the lonesome heights of genius must perforce be exiled from their fellow man.

California is his chosen home, yet he admits to spiritual loneliness here. There are not many who can speak of art with him . . . so few who understand.

"Oh, I have friends," he says, "good friends. But so often I meet someone who asks hopefully if I am not a director or a producer at the studios. I say no. Then . . perhaps I am a writer, or a musician, or a composer of music for the films? I say I am not connected with the studios, and their faces fall down to here! Then they ask: 'Well, what do you do?' I tell them I am a sculptor. They do not understand. They actually do not know what a sculptor does! Do you know, I often find it is easier to say that I am a manufacturer of champagne corks, or perhaps that I have invented a new kind of hairpin which I am producing in great quantities," he laughs jovially. "Then they are really impressed. Ah, Hollywood! It's wonderful."

Thus, whimsically, he deplores the lack of a real cultural center here. "In Europe, a city this size would be a capital, with three, four, five operas, with many theatres, with its own ballet, with many museums."

"But I like California, I love its people and its beauty!"

Such criticism can be only well taken when it comes from one like this, a citizen of the world who has adopted the United States as his native land, who has always exhibited his works as an American artist, who gives America full credit for everything he has accomplished. His greatest work, the one he personally takes most pride in, is a statue of Abraham Lincoln as a young



Adam and Eve, sandstone, will be included in Boston exhibit

SCULPTOR

lawyer, pleading his first case in Decatur County Court House, Illinois. This statue, of heroic size and inspiration, now stands in front of the courthouse. Critics agree that Lovet-Lorski's Lincoln is the most Lincoln Lincoln of all. Perhaps this is because the artist forgot himself completely in his effort to present Lincoln as he really was then . . a country lawyer. "In all works of art," he says, "the artist strives to put something of himself into the statue, painting, music or poem. In this case, I did not want to do so. Lincoln, to me, since my schoolboy days in Russia, has been the symbol of the best that is America, or the world."

Already there is a "Lorski school" of sculptors who have imitated his humans with wings, his dancing creatures, his great-chested horses, his flattened silhouetted animals, his classic torsos. So versatile, he also has a flair for the tragi-comic as evidenced by the immortalization in pewter of "Tootsy," a plump poodle, and The Rooster, a copper Casanova of a cockerel.

Lovet-Lorski was born in Lithuania (Russia) on Christmas Day (Gregorian Calendar) 1895, the son of a rich White Russian family. He studied at the St. Petersburg Imperial Academy of Art, specializing in painting, sculpture and architecture. He came to the United States in 1920, began his career in sculpture as a teacher, keeping one jump ahead of his students. Soon he found success and gave up teaching. During this period he became an American citizen. Europe beckoned, and he went abroad for further work and study.

In 1929 he went to Italy, where he was commissioned to do the heads of the royal family. Other royal commissions followed. He has modeled heads and busts of prime ministers, presidents, socialites, great musicians and captains of industry, of movie moguls and sparkling stars of stage and screen.

But it is in the field of absolute art that he has won his enduring fame. John Erskine has written pages wherein he tells how Lovet-Lorski expresses the mood of our times, even as he gives voice to the abstract, "a highly emotional tendency, as though out of a confused world his spirit reached for whatever is universal and serene. . . . In all his work there is a provocative mingling of clear-sighted realism with romanticism, of thought with feeling. Few sculptors express so sensitive and varied love of life."

Whether he works in marble, bronze, lava, onyx, ivory, brass, pewter, slate, copper, silver or wood, he is able to express himself clearly within the limitations of the material. His statues, torsos, heads, animals are beautiful in form and finish. Although he never works from models, except when doing portraits, his human figures are wonderfully life-like, idealized rather than distorted. He explains this beauty of form as both positive and negative. The figure itself must have a rhythm and movement that is lovely, and, framed against a background, it must divide that space beautifully, too. There is something wonderfully classic in the stark simplicity of design, the universality of emotion we see here.

Lovet-Lorski believes art is truth. He has always tried to express what he sees and feels in the present, neither borrowing from the past, nor projecting the future. The only truth possible to a human being is that of his own period. He says that he has been profoundly influenced by the Tibetan philosophy of life . . of time and eternity.

"The Unknown God." a head, is one great result of his search for the truth. The year 1925, the place, Paris. "I was searching for the great truths about life," he says, "and granting that we are all descended from the one known God, the God Unknown must of necessity be found within ourselves." Perhaps this explains why the face is somewhat like the sculptor's own, although he says it was not intentional. This piece is now in the Luxembourg Museum, and replicas (*Continued on next page*)

by Alice Stiffler



Narcissia, Petite Palais, Paris, replica of famed San Simeon



Rooster, red copper Casanova



The Horses, bronze silhouettes



Tootsy, pewter poodle

Story of Boris Lovet-Lorski: Sculptor of Beauty and Fascination

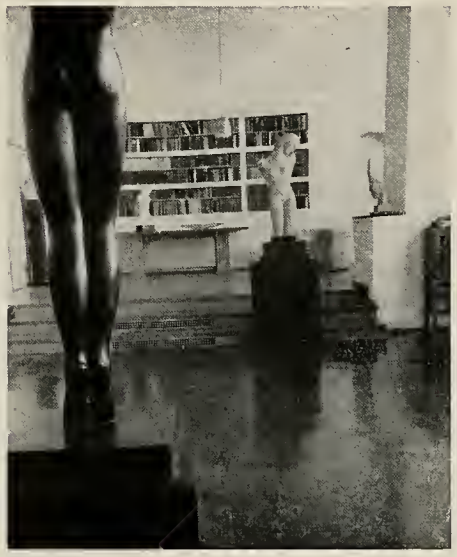
(*Continued from page* 59) are in several cities throughout the world.

No dreamy, long-haired prattler of the "arty," Lovet-Lorski is a vigorous artisan, a competent craftsman who has given his life to hard work. Success and fame like this do not come easily. His hands have held the chisel and cut through stone to find expression of his ideas. For relaxation he used to ride horses, and practice the art of fencing, working out with championship European teams and participating in tournaments. In the foyer of his home are displayed his highly prized foils—rapiers and face-guards.

The house itself is another expression of the genius of this man. Coming to California on his way from Paris to an exhibit in Hawaii in 1930, he first felt its charm and decided to return someday to make his home. He came again in 1936 and picked out his mountain-top. It was a little hard to persuade the realtor to sell it to him, inasmuch as it had no road, no improvements of any kind. But to the man who can chisel his will into marble or granite, the carving of a mountain-top into a building site was no obstacle. He bought the mountain. He returned in 1940 to rest, but resting to this active soul is abhorrent, therefore he decided to build his house. But first he must have the plans. Remember, the man is also an architect.

Pulitzer Finali, famous Italian architect and designer of palatial ocean liners, exiled from Europe by war and politics, came to visit. remained to help. And so emerged the perfect studio-home . . the almost monastic little house surmounting the rugged hills. High-ceilinged, high-windowed rooms, smooth plaster walls provide a perfect setting for statuary, books and photo-murals. There is a library of rare Russian first editions as well as many books in other languages. There is an indoor studio and an outdoor studio . . an open terrace, where low tables and chairs provide for pleasant relaxation. The kitchen turns its face toward the city. The studios look toward the dark, chaparral-covered canyons, the ever-changing lights and shadows of the hills delight him, soothe him, inspire him.

If art and artists frighten you, relax. For Boris Lovet-Lorski says that people are all different and they have a right to express these differences in taste. "If you like a thing or you don't, it's perfectly all right. A person who is not an artist, a creator, should never be bothered to try to say why he likes or dislikes something. Only having lived, looked and learned the person might know the different values and appreciate them."



Here's an interesting perspective in the studio of artist Boris Lovet-Lorski's mountain-top house

Personally, we can't imagine anyone disliking Lovet-Lorski's work. But a good part of the American public will have the chance to decide for themselves this year. For Boris is taking not one but two complete exhibits on tour, starting in Boston, this month. Within a few weeks the second exhibition will start at the United Nations Club in Washington, D. C. This is, so far as we can tell, the first time any artist has undertaken a tour of this magnitude. The two shows, featuring mostly decorative pieces, are completely different, and the fact that they will be held simultaneously means that in the space of a year they will cover the same territory, it would take at least 32 months to do otherwise. Lovet-Lorski plans to end both tours in Texas sometime in September of 1949, and return to his Beverly Hills studio. He is already planning and dreaming of further works to be accomplished then.

From Boston, the show will go to Buffalo, Pittsburgh, Detroit, Cleveland and then on toward Dallas. The Washington exhibit will go to St. Louis, Des Moines, St. Paul, Denver and thence to Dallas. Other stops en route will be arranged later.

Thus, the sculptor who has idealized the love, the songs, and the sorrows of humanity in statuary that is frozen poetry, goes out to mingle with people of his adopted land. We predict that "Lorochka," the sculptor, the horseman, the fencer, the man, will quicken the pulse of the American public to a real appreciation of art.

And he will come back to his mountain-top, where in the morning it is an island rising from the mist, in the evening a white-crested battlement surmounting a city swimming in golden haze, at night an aerie suspended in a sea of stars. Such an awesome atmosphere is entirely appropriate to the creator of an Ariadne, a Madonna, an Adam and Eve, a Diana, a Narcissia, the famous Cycle of Sorrow, Venus, and The Unknown God.

PORTOLA CELEBRATION MAJOR EVENT IN OCTOBER

To commemorate Don Gaspar de Portola's discovery of San Francisco Bay in 1769, a gigantic festival and pageant holds sway in San Francisco from October 2 to November 7, with parades, opera, football, tennis, golf and carnival events to entertain the expected thousands of visitors who will be enjoying northern California during the months of Indian Summer. Here are the highlights:

October 2-3: Portola Open Skeet Shooting Championships
October 2-10: U.S.L.T.A National Hard Court Tennis Championships
October 6-10: Portola Open Golf Tournament
October 10-17-24: Polo—Mexico vs California
October 13: Opera—one act each from "Carmen," "Barber of Seville," and "Forza del Destino"
October 15-17: N.R.A. Pacific Coast Regional Pistol Matches
October 16: Football—Oklahoma A. & M. vs University of San Francisco
October 17: Arrival of famed Portola Trek from San Diego, Grand Parade, Sacred Music Concert, Solemn Pontifical Mass and other religious celebrations
October 17-22: Portola Pageant
October 23: Portola Night Parade, Grand Carnival, Masked Ball, dancing, fireworks display
October 24: Portola Folk Festival

Other events of interest throughout the state:

DOLL EXHIBIT—In San Diego October 4-9 at Goodwill Industries Building, displaying 2000 unusual dolls.

FARMERS FAIR—In Hemet October 6-10, home of Ramona Pageant, with theme of California Centennial.

ART EXHIBIT—Throughout October at Pomona College, featuring contemporary works of John Piper, Rico Lebrun, Berman, Derain, Dufy, Degas, Madigliani and Dali.

COUNTY FAIR—In Ventura October 6-10.

WINE FESTIVAL—In Delano October 7-10, featuring big parade of vineyard workers in native costumes.

FOOTBALL—October 16 in San Diego for 11th annual Shrine charity game. San Diego State vs Pepperdine College.

PIONEER DAYS—October 16-17 in Twenty-Nine Palms.

GOLD RUSH DAYS—In Mojave October 16-17 hard-rock miners compete with crack drilling teams as feature of celebration.

RODEO—In Lakeside, near San Diego, October 17.

WESTERN WEEK—In Palm Springs October 28-31 to include square dancing, parade and gymkhana.

HALLOWE'EN FESTIVAL—In Anaheim October 30, with kids' parade at 2 p.m., grand parade at 7.

TOURS TO PALOMAR—Every Wednesday and Sunday morning from U.S. Grant Hotel in San Diego. Tanner Gray Line on "Highway To The Stars" all-day excursion to observatory.

NAVY DAY—Selected ships of the fleet will hold open house to the public October 27.

Quilted Robe Available At California Stores

Fleischman's lovely quilted robe in several colors and floral print, as advertised on page 13, is available in sizes 14 to 20, under $25, at the following California stores:

Angels Camp, Marie's; Arcata, C. J. Hill; Belmont, The Band Box; Berkeley, J. F. Hink & Son; Brentwood, Irene's; Ceres, Florence Shop; Chico, T. J. Kelly Company; Colusa, J. J. O'Rourke; Eureka, McGaughan's; Folsom, Polk's; Gilroy, The Smart Shop; King City, Freeman's, Inc.; Larkspur, Larkspur Dry Goods; Livermore, Fashion Center; Lompoc, Moore Mercantile Company, Ltd.; Los Angeles, Kathe Lynne Shop; Los Gatos, Nell Berryman; Manteca, The Taggery; Marysville, Carlin's; Menlo Park, Lucelle's; Millbrae, Fashion Bar; Oakland, Capwell, Sullivan & Furth; Palo Alto, The Clothes Closet; Paso Robles, Paso Robles Mercantile Co.; Pittsburg, Betty Byers; Porterville, Allen Style Shop; Rio Vista, Bird's Dress Shop; San Carlos, San Carlos Dress Shop; San Francisco, City of Paris, Quality Shop and Sally's; Sanger, Hemphill's; San Jose, Hart's and Rose Lee Dress Shop; San Mateo, Levy Bros.; Santa Cruz, Johnson's; Santa Maria, W. A. Haslam Company; Solvang , Nielsen & Rasmussen; Sonoma, G. H. Hotz; Sonora, Sanford's; Stockton, Katten & Marenga; Taft, Ladies Taggery; Turlock, Jewel Shop; Visalia, Wanda's Style Shop; Yuba City, Taylor's.

WHERE TO BUY EMMA DOMB TAFFETA DRESS

mma Domb's party gown in tissue taffeta, as ertised on page 26, is available for under at the following stores:

ASKA: Northern Commercial Co.

ZONA: Bisbee, Phelps Dodge; Bobbitt Bros., gstaff and Winslow; Diamond Dry Goods and ter King, Phoenix; Albert Steinfeld, Tucson.

KANSAS: Russellville, Hunt Walden Co.

TISH COLUMBIA: Voncouver, Woodword res, Ltd.

LIFORNIA: Chico, Arnette's; Glendale, Colte Shop; Healdsburg, Nellie Shelford; Inwood, French Model Shop; Long Beach, ker's; Los Angeles, Bullock's, May Co., adway; Alhambra, Crocker's; Oakland, H. Copwell, Goldman's; Palo Alto, Clothes set; Posadena, F. C. Nosh Co.; Sacramento, instock-Lubin Co.; Salinas, The Foshion, Vogue; San Francisco, Emporium, The ite House; San Diego, Marston Co. and House Brides; San Luis Obispo, Christine's; Santo , Malcolm's; Santa Barbara, Mitzi's; Santa nica, Rose Gold; Yuba City, Vogue Dress p.

LORADO: Colorado Springs, Neufeld's; Den- Denver Dry Goods; Pueblo, Douglas Shop.

NNECTICUT: Hartford, G. Fox Co.

ORIDA: Orlando, Dickson & Ives.

WAII: Honolulu, Adorable Dress Shop.

AHO: Twin Falls, Bertha Campbell; Moscow, id's; Idaho Falls, Modemoiselle Shop; tpellier, Solly Shop; Pocatello, Forgo-Wil- Wells.

INOIS: Chicago, Marshall Field; Rockford, tranovo's.

DIANA: Indianopolis, L. S. Ayres Co.; Fort yne, Wolf & Dessauer.

WA: Des Moines, Younkers.

NSAS: Wichita, Hinkel's; Topeka, Crosby Bros.

NTUCKY: Louisville, Stewart Dry Goods Co.

UISIANA: New Orleans, Holmes Co.

RYLAND: Baltimore, Stewart & Co.

SSACHUSETTS: New Bedford, Jeffrey's.

CHIGAN: Pontiac, Arthur's; Detroit, J. L. lson.

NNESOTA: Minneapolis, Donaldson's; Worgton, Gramac's.

MISSOURI: Kansas City, Emery-Bird-Thoyer; St. Louis, Famous-Barr.

MONTANA: Great Falls, Strain Bros.

NEBRASKA: Lincoln, Miller & Paine.

NEVADA: Elko, Tip Top Dress Shop; Reno Gray Reid, Wright.

NEW JERSEY: Newark, Bamberger's.

NEW YORK: New York City, McCreery's, Bloomingdale's; Brooklyn, Frederick Loeser; Buffalo, Wm. Hengerer Co.; Jamaica, Gertz Dept. Store.

OHIO: Steubenville, Reiner's; Cincinnati, Rollman's; Cleveland, Halle Bros.; Dayton, Ryke Kumler.

OKLAHOMA: Oklahoma City, John Brown Co.; Tulsa, Brown Dunkin Co.

OREGON: Portland, Meier & Frank; Salem, Solly's; Eugene, Millers'.

PENNSYLVANIA: Philadelphia, Bonwit Teller; Pittsburgh, Kaufmann's.

RHODE ISLAND: Providence, Gladdings.

TENNESSEE: Nashville, Loveman, Berger & Teitelbaum; Memphis, John Gerber's; Jackson, Kisber's.

TEXAS: Dallas, Sanger Bros.; El Paso, Popular Dry Goods Co.; San Antonio, Joske's.

UTAH: Salt Lake City, Auerbach's; Cedar City, Moderne Style Shoppe.

WASHINGTON: Seattle, Bon Marche, Frederick & Nelson; Spokane, Palace Dry Goods; Tacoma, Rhodes Bros.

WASHINGTON, D. C.: The Hecht Co.

WISCONSIN: Madison, Denniston's; Ripon, Patrick's.

WYOMING: Cheyenne, Fowler's.

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Pacific Navy Blue		
Prospector Rust		
Arrowhead Silver Gray		
California Vintage Maroon		

(Please Indicate Second Color Choice)

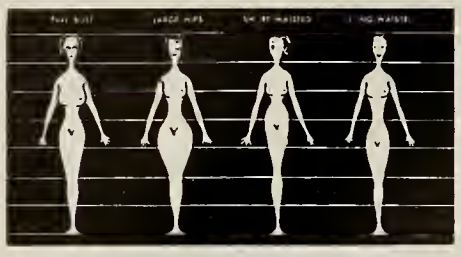
(Name)

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(City, Zone and State)

Check Enclosed ☐ Money Order Enclosed ☐

HOW DO YOU LOOK?



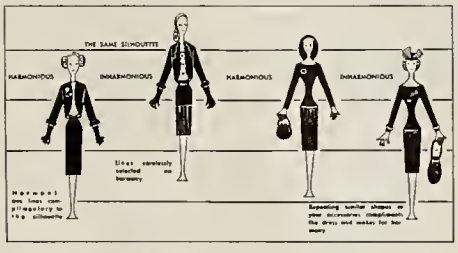
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All His Ideas Are Grandiose

(*Continued from page* 56) lace K. Harrison of New York is chairman of the board of design, and is director of planning for the United Nations headquarters building in New York; William W. Wurster is dean of the school of architecture and planning at Massachusetts Institute of Technology; Eero Saarinen, internationally known architect of Detroit; Henry Dreyfuss, famous New York and Pasadena industrial designer; Gordon B. Kaufmann, Charles O. Matcham, William Pereira and Reginald D. Johnson, who are noted for their outstanding work in California.

Over the businessmen's lunch at the California Club, Smith, Mudd, Ruddock and Winnett decided it was time to do something about acquiring the real estate. The trick would be to raise the money and buy key parcels of land at each site before it was generally known that GLAPI needed the property. Smith helped to form a syndicate of seven firms, each of which pitched in $50,000. All checks were made out to Ray W. Smith. Ray W. Smith personally bought the land, after the real estate board of four, B. O. Miller, Clem Glass, Louis Pfau and Clay Saint, had recommended each purchase in writing.

Smith had better luck than he expected, spent the $350,000 in a hurry, eventually spent a million and a half. Victor Rossetti, then treasurer of GLAPI and still president of conservative Farmers and Merchants Bank, inveigled the Los Angeles Clearing House to lend $200,000 worth. $750,000 more was raised as a result of a luncheon meeting Ray arranged at the Biltmore. Smith, who loves to talk and who "can't wait until they call on him," loves to raise money. He presented the amended plan for the auditorium and opera house to more of Los Angeles' business bigwigs, showed slides as visual aids, and applied the punch line with his plea for $15,000 apiece from those attending. It was an expensive "blue plate special." An eastern representative of Statler Hotels, having just planed in, was primed to give the first fifteen. Statler's new multimillion dollar hotel soon will be started in Los Angeles. But aging James G. Warren, representing the Biltmore, was first on his feet. P. G. Winnett came through with $15,000 for Bullock's and another fifteen for Bullock's-Wilshire, a companion store. Tom May had to raise his ante another fifteen for May Co.-Wilshire. Ray Smith just loves to raise money.

"All I wanted to achieve in the initial real estate purchase," Smith declared, "was to establish a comparative value on the various pieces of property, obtain small parcels in each block, and apply for condemnation proceedings for the rest. But we were able to buy readily more than we expected we'd be able to buy. One-third of the 112 parcels in the auditorium area have been acquired; and a fair sample of the parcels in the opera house site. Everywhere the owners have been friendly."

A look at the real estate map in Smith's large, well-groomed office will show that many parcels in the auditorium site are owned by powerful Pacific Electric Railway. But Smith doesn't anticipate any trouble there. Mrs. J. Walter Schneider, widow of one of the owners of Robinson's Department Store, owns a large home on the Lafayette Park property. She's willing to vacate any time GLAPI gives the word.

What are they planning? The auditorium will be the largest in the world, completely equipped for radio, television and the press, as will the opera house. Original intention was to build an auditorium that would seat 30,000 for any event, but that idea was cast aside as unwarranted and uneconomical. Present plans, to have been approved in September's preliminary report of the architects, call for an edifice that will seat from 20,000 to 30,000, depending on the nature of the event. Ultimately it will be the site for America's largest conventions, for outstanding sporting events, for the biggest and finest of displays, as exhibit space is provided both at the streeet level adjoining the auditorium and underground to lead into the main hall. Parking space will be available for 5000 cars, and provisions are being made to accommodate a huge Veterans Building which could contain all major veterans activities in the area. Capacity seating for the opera house will be 4500, but "drop ceilings" can telescope the seating space to 2600 for symphonies and small group events. It is anticipated that the entire project will pay for itself in "a reasonable length of time . . say, 20 to 30 years."

P. G. Winnett has been the financial wheelhorse in the operation to date, the hearty endorser need to lead the way to each new decision, in each step of the rapidly formulating plan. But Ray W. Smith is the general, the executive officer. Eagerness compels Angelenos to watch anxiously for signs of construction, for the demolition of properties that cover the chosen sites. But GLAPI moves slowly and surely.

"Eventually," Smith declares, "we'll develop our own opera company, using our own talent. We'll always welcome the Metropolitan and the San Francisco Opera Companies, but we need one of our own, too. The success of the Met here last spring and the San Francisco opera company here every year proves this fact. In Los Angeles we have everything yet to do . ."

What manner of man is this who calmly spends a million and a half of other people's money, who is first-name acquaintance to the town's tycoons? Ray Smith, it seems, always was an extrovert . . with a love for organization, for civic good will. Born in Logansport, Indiana, he majored in political science and city management at the University of Michigan, transferred to Stanford in 1922 to further his study of government research. He was married in 1918, the father of two children when he was in college, and will tell you that his eldest son remembers dad's graduation day. While in Palo Alto Smith managed the Chamber of Commerce, the Western School for Trade Organization Executives, and the Santa Clara County Consolidated, which was a combine of Chambers of Commerce. In 1928 he moved on to bigger things in San Francisco, became manager of the Community Chest, mixed with the Fleishackers and the Crockers. In 1936 he became director of finance for the Golden Gate International Exposition. He raised the money to put on San Francisco's gigantic fair. In 1941 Smith came south, joined the Downtown Businessmen's Association, and has been a Southern California caballero ever since. He lives in fashionable Los Feliz Hills, now has three sons who totaled 12 years service in the war. He reads continually in what spare time he can squeeze.

The office of a man like Ray Smith is indicative of his daily pursuits. On the walls are pictures of "Norm" and "Walter" and "Henry" . . of a dozen of his good friends and heaviest contributors. There, too, are numerous citations, for war bond drives, from civic organizations, from Stanford University from luncheon clubs. In fact, you get the impression that if you gave Ray anything on paper . . he'd frame it. The twinkle-eyed thin man likes to doodle while he's talking on the phone. He's eternally active, but he doesn't go for sports or physical exercise.

Like Robert Hutchings, he prefers to "lie down until that particular urge for exertion passes over."

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IN EARLY CALIFORNIA



Privateers were coming! The warning that Bouchard's pirates were on their way to Monterey, slumberous capital of California, struck terror into the hearts of the Californians in 1818. They put up a desperate fight when the buccaneers landed. As the plundering and burning grew in intensity, everyone fled to the south . . . with the exception of beautiful Dona Guadalupe Ortega, who remained praying in the Royal Chapel. She rose to her feet when Blond Joe, wild giant leader of the pirates, burst into the chapel, torch in hand. His companion, Carney, aided by the effects of the Commandante's brandy, was certain that they were confronted by an angel! Blond Joe roared, and proved it was no visitation by putting his torch to one of the girl's braids. She escaped into the night and, more furious at this violation than at the burning of the town, rode south to warn Rancho El Refugio.

When the pirates arrived to plunder Ortega rancho, it was deserted . . . then Blond Joe himself was captured and at the mercy of the indignant Dona Guadalupe, who insisted that he be shot. Her temper didn't improve when Padre Ullibarri saved the Americano and put him to work in the mission. As time went on, the huge blond captive became the prize of the missions . . . his travels had taught him many crafts, including a bit of doctoring. Thus it was that when Dona Guadalupe was thrown from her horse and her broken arm knit badly, her father swallowed his California pride and begged El Americano to heal his daughter. The girl was haughty, the ex-pirate embarrassed, but he rebroke and set her arm. Blond Joe stayed at the rancho for a bit, and when he prepared to leave, Guadalupe surprisingly offered her hand. Not until then did Joe reveal that he had carried the much-discussed braid with him all this time.

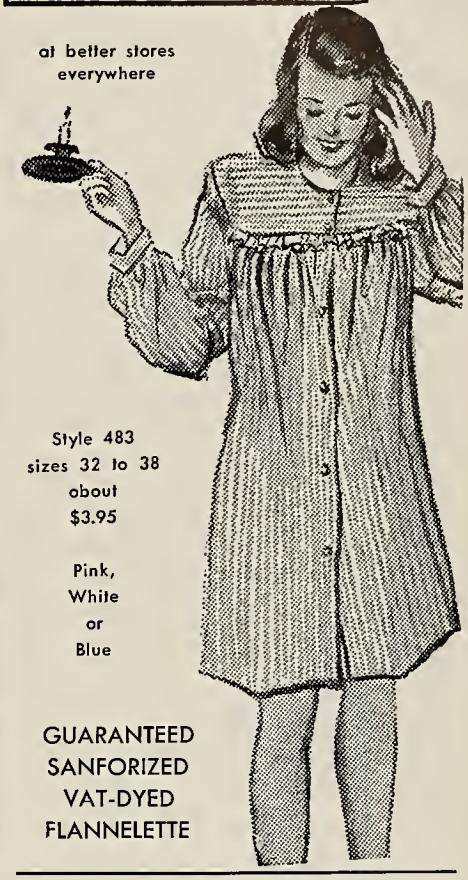
In the middle of his apology was a proposal . . . and El Americano found himself prisoner again. Among the plans for a lavish wedding was a secret of Blond Joe's . . . soon the *Guadalupe*, first ship to be built in Southern California, would be launched at San Pedro. Then, at last, the pirate would return to the sea with his treasure . . . but only for a honeymoon.



a true story by alice carey

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San Francisco Celebrates Ride of Portola With Civic Festival

(*Continued from page* 45) several times; the coastal ranges have been timbered; hills have been leveled; earthquakes have shifted the topography, and Portola's scouts would certainly never recognize San Francisquito Creek, near the site of Stanford University, on which they camped. Islais Creek, on which other explorers camped a couple of years later, is now the center of San Francisco's bourgeoning women's wear industry. A large Apparel Center has been erected, and if the tenants find that leather jerkins of the *soldados* of Portola's party have anything to recommend them as ladies' fashions, the good Don may see some 18th Century costumes on Grant Avenue during the festival this fall.

The story of the discovery of San Francisco Bay really starts almost 350 years ago when Sebastian Vizcaino discovered Monterey Bay on December 28, 1602. Vizcaino, one of Spain's vicarious merchant-mariners, named the Bay for his patron, Conde de Monterey. For the next 160 years no steps were taken to settle Alta California, although the Jesuits managed to establish a few missions in Baja California.

On February 27, 1767, Don Carlos III of Spain issued a decree expelling the Jesuits from the Spanish dominions. Portola, a captain of dragoons, was appointed Governor of the Californias and sailed from Tepic with 25 dragoons, 25 infantry and 14 Franciscan friars to dispossess the Jesuits and install the Franciscans. Two land expeditions set out from Velicata: One was under Don Fernando de Rivera y Moncado, and the other under Portola. They were to meet in San Diego and continue their march northward. Additional supplies were sent north by sea to San Diego and Monterey Bay,

Portola left May 15, 1769, (the day after Easter) with Father Serra, 15 soldiers under Sgt. Ortega, two servants, muleteers and Indians . . a party of 44. The meeting was made with Rivera, who had left earlier, on June 30. It is reported that the Diegueños Indians were rascally. They begged and stole everything they could. Portola lost most of his clothes and the Indians so distressed Father Serra that he permitted them to talk him out of his glasses. But the good man was so much at a loss that he had to make a deal to retrieve them.

The march northward toward Monterey Bay was resumed by the combined parties on July 14. There were 27 *soldados* under Rivera; Ortega, Pedro Fages and six Catalan volunteers (all who were able to travel); Ensign Costanso, the priests Crespi and Gomez, seven muleteers, 15 Christian Indians and two servants . . 64 in all. Some of California's most illustrious names were on this roster, including Pedro Amador, for whom Amador County was named; Juan Bautista Alvarado; and Jose Raimundo Carillo, whose descendants include a well-known engineer whose brother is a movie actor. Jose Antonio Yorba, who later became the grantee of the Rancho Santiago de Santa Ana, was also along as was Jose Ignacio Oliveras and Jose Maria Soberanes, progenitors of distinguished families. The day after Portola left, Father Serra, who remained behind, founded the mission of San Diego de Alcala, the first mission established in Alta California.

The expedition followed approximately what afterwards became known as the El Camino Real, and on the fourth day arrived at what was to become San Juan Capistrano. This name was later transferred to a mission 40 miles farther north. The party halted one day at what is now Los Angeles to gain the indulgence of Porciuncula (August 2) . called the Grand Pardon of Assisi . . the great indulgence of the Franciscans. This was originally granted to St. Francis for the Church of Our Lady of the Angeles of Porciuncula. The following day they came to the San Fernando Valley which was given the name Valle de Santa Catalina de los Encinos . . the Valley of St. Catherine of the Oaks.

On the last day of September Portola halted near the mouth of the Salinas River, within sound of the ocean. For three days Rivera led a party south, while Portola went north in search of the elusive Monterey Bay. They found an *ensenada* but "where's the protected bay of Monterey?" It eventually turned out that the *ensenada* Rivera found was Carmel Bay. The march was resumed October 7 and on November 6 they reached the camping site above Stanford University from where Ortega scouted forth and found San Francisco Bay or, as they called it, an *estero*. It was here the men were reduced to eating acorns and any food they could talk away from the neighborhood Indians.

Six days later they left the camping site and on December 10 were again back on Monterey Bay. Here they erected a cross at Pacific Grove with a description of their departure for San Diego, which they reached January 24, 1770. After replenishing their supplies and resting for two and one-half months, the party again headed north on April 17. They arrived back at Monterey Bay (at Punta de Pinos) May 24. On the 3rd of June Portola took possession of the territory and established the first presidio in Alta California, and the second mission, which was called San Carlos de Borromeo de Monterey. Portola then delivered command of the new establishments to Lieutenant Fages and set sail on his supply ship "San Antonio," which had met them in the Bay, on July 9 for San Blas and, as one chronicler wrote, "California knew him no more."

The festival and pageant in honor of Portola, which is being staged October 2 to November 7 in San Francisco, was probably conceived in the thought that the good Don should be remembered in the rash of civic celebrations planned for this year and the next two. These are three great dates for Northern California and the state: 1848, 1849 and 1850 made inspiring reading and robust, healthy history for the whole West Coast.

Thirty-nine years ago San Francisco went all out in the celebration of Portola's expedition. This year the committee seems more intent on publicity received than any preconceived ideas of historical dates involved.

On October 2, opening day of the festival, Portola in 1769 was wandering around the mouth of the Salinas, hearing the surf of Monterey Bay, but unable to find it. On October 17, when the 1948 Portola party is scheduled to ride up Market Street in a great parade honoring the Catalan, Don Gaspar was camped at what is now Santa Cruz.

October 25 found Portola in 1769 encamped on San Gregonia Creek, one-half mile south of Half Moon Bay, his party weary and ravaged by scurvy, not sure where they were and almost ready to turn back. Out in the western reaches of San Francisco today, almost within sound of the surf and about four miles west of Mission Dolores, stands the Portola House, a modern abode of glass and stucco with a touch of Spanish . . a patio. This house was the main prize this summer in a great drawing to publicize the festival. Recipient was a New Zealand sailor who at the time of the drawing was far at sea aboard an oil tanker. He probably had never heard of Gaspar de Portola until he received the cable notifying him he had won.

His reaction was typical of a lot of things surrounding the Spanish adventurer: The sailor sold his house to the highest bidder.



Five More Tones Than Most — The Story of Schoenberg

(*Continued from page* 43) fugues. Bach has done all in that art. I have often thought of a course in practical counterpoint for arrangers," he muses. "There are a number of talented musicians among radio and movie composers, but music will never be distinguished until the producers stop using their own taste as a yardstick."

Of movies in general he feels they should be divided into two classes, like opera and operetta. "You go to an opera twenty times and most operettas only once. In the same way some pictures should be made to be seen over and over, and others simply for light amusement."

For those who are interested in this sort of thing, Arnold Schoenberg's work might roughly be divided into three periods, the first of which is exemplified by the now readily accepted *Transfigured Night*. This work, in the romantic tradition, shows the influence of Wagner and Brahms.

In his second period, he showed indications of this evolution. No longer a romanticist completely, he was indicating the possibilities of the twelve-tone scale in such works as *Pierrot Lunaire* wherein songs are spoken against a background of a chamber music ensemble.

His third period, which includes his residence in California, has brought to full growth his artistry to compose in twelve chromatic tones. Although "atomic" is used these days to describe practically everything in the world from bombs to toys, Schoenberg actually has "atomized" music and reduced it to its smallest terms. To those who became restless while taking piano lessons in their lovely youth, the seven-tone system is the one they will recognize as the conventional, the one they learned. Schoenberg does it differently. He arranges the twelve tones into a pattern. That pattern exists also in reverse, also upside down and upside down in reverse. His method freed music from the restrictions of the key note, making possible almost limitless melodies and harmonies.

Music written in the twelve-tone scale horrifies those creachy listeners accustomed to more recognizable compositions. Schoenberg says "I used to call myself a pupil of Mozart, which people have found ridiculous. I stem from him more than from Beethoven or Bach. This may surprise everybody . . but it is not a joke."

Among Schoenberg's creations in the twelve-tone department are the *Violin Concerto* completed in 1936, the *String Quartet Number Four* in the same year, and the *Piano Concerto* in 1943, which is one of his most important works.

For the Harvard Symposium on Music Criticism in 1947, Schoenberg composed a *Trio for Strings*. He refused to go east to hear it, though he inquired anxiously about the performers. "I hope they are good," he said. "Because this is the most difficult piece I have ever written. I did it without any consideration for the instruments.

His latest work is *Survivor from Warsaw*, inspired by the heroic but futile struggle of the inhabitants of the Warsaw ghetto. It is to be performed by orchestra, narrator and men's chorus, and both the words and music are Schoenberg's own. This dramatic work was commissioned by the Koussevitsky Foundation and has not yet been heard. Schoenberg currently is busy with several things, as he always is, among them an opera on a Biblical theme, called *Moses and Aaron*. The first two acts were finished and scored sixteen years ago with Schoenberg again writing both music and libretto, but were laid aside when he fell out of the mood. The opera is done completely in the twelve-tone scale. "It is partly Biblical," explains Schoenberg. "While it deals with Aaron as the statesman and Moses the philosopher, it also contains my own religious philosophy." He is full of enthusiasm for it and most eager to finish it.

Other things ahead of Schoenberg are in the writing field. In 1911 Schoenberg wrote a *Treatise on Harmony*, which contained his theories on composition. His *Theory of Music* was printed in 1940. Currently, he is working on still another book on musical composition which is almost ready for the publishers. He plans to do five books in the next five years, two of them on counterpoint. In the past he has written extensive articles for magazines on musical theories, his general over-all philosophy of music, and art. One of the articles he presently is preparing is concerned with the art of caricature, which he intends to illustrate with reproductions of some of his own work.

Today he doesn't take his painting as seriously as he used to. Earlier his art career went hand in hand with his music. "I was really better prepared for painting than for music as we had instruction in school in the former. In 1910 and 1911 I painted at least as much as I composed," admits Schoenberg.

"I went my own way in painting. I made music with colors," remembers Schoenberg. "It is necessary to express form with the same purpose as one composes music. You cannot compete with photography. You must use your imagination. Nolde, the German painter, is a little close to me. He, too, expressed his ideas in form and colors. Some of my pictures I sold. A few I gave to my friends. The rest," he waves, vaguely, "might even be here in my garage."

The great respect due Dr. Arnold Schoenberg's genius has come to him in definite honors at various times in his life. To celebrate his fiftieth birthday, in 1924, his native city of Vienna signalized him. Although the Mayor delivered an address at the Vienna Town Hall, assisted by the State Opera Chorus, and he was awarded the establishment of the Arnold Schoenberg *Bibliothek fur Moderne Musik*, the Vienna State Academy of Music did not appoint him to its teaching staff. Instead, however, the St. Cecelia Academy of Rome conferred upon him its membership and he was called back to Berlin by Leo Kestenberg to assume a professorship at the Prussian Academy of Arts.

Four years ago, when he was seventy, still others rose up to show respect to the creator of what has been described by his detractors as "musical gibberish," and "tuneless, jittery rhythms." Articles in music and art publications appeared extolling him as "widening the boundaries of ultra-modern music." To prove his defenders meant it, numerous All-Schoenberg programs were played throughout the United States.

In 1947 the National Institute of Arts and Letters designated Schoenberg as the recipient of its annual award "for an eminent foreign artist, composer or writer living in Amerıct."

Today his work is being heard continuously in the United States and increasingly again in Europe. Recently the Los Angeles Evenings on the Roof devoted an entire program to Schoenberg's compositions; and the Ojai Music Festival included a Schoenberg.

No wonder, then, this man continues to express so great an interest in life, that each phase he utters is full of projects for the future: books, innumerable articles, all in addition to the musical measures . . living examples of what he calls "the emancipation of dissonance."

At seventy-four, work still fills Schoenberg's life, although the doctors try to limit his actual music writing. Now that people are understanding his music more clearly, he is pleased. For those who can't, however, he has this solace: "I always attempted to produce something quite conventional, but I failed and it always, against my will, became something unusual."



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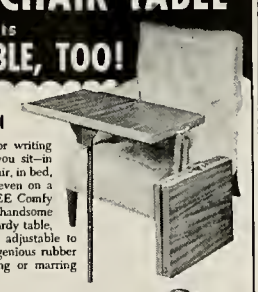
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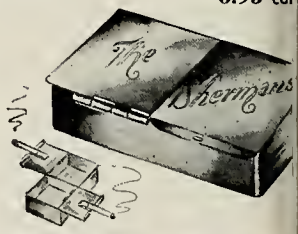
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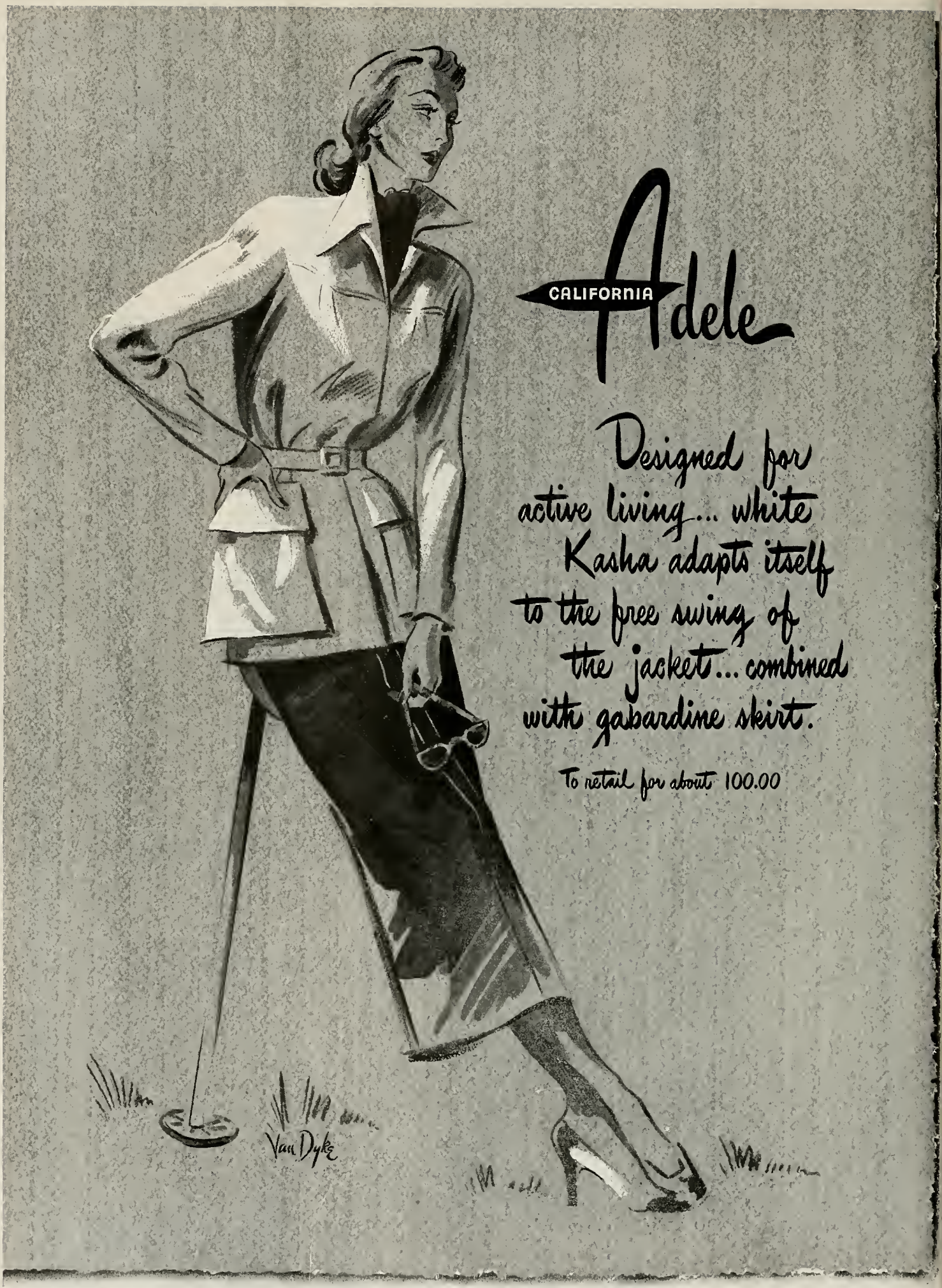
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Your median age is 33 and two-thirds of you are married. As for the breadwinner in your family, the chances are you or he is either a professional person (21%), a business executive (20%), or in business for himself (18%). More than half of you have incomes of more than $5,000 per year. It's an even money bet that you went to college; but it's two-to-one that you own your own home. Good family people that you are, you carry $17,000 worth of life insurance, just about six times the national average.

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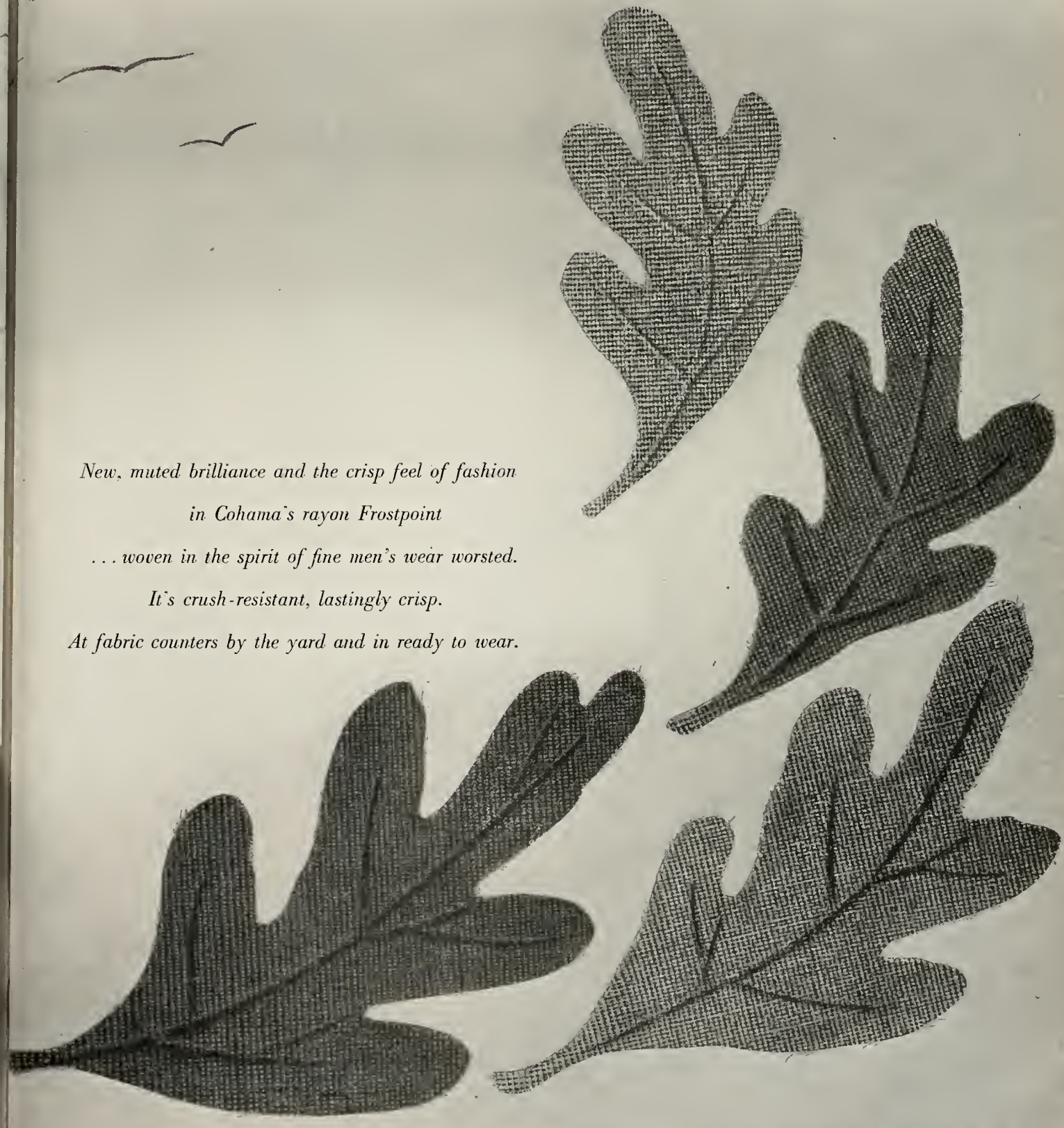
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by hazel allen pulling

Antidote to journalistic eulogies of California anent her centennial is *Dreadful California* (Bobbs-Merrill. 162p. $2.75), a much revised version of Hinton Helper's *Land of Gold*. First published in 1855 by a Carolinian who, two years later was to win fame and the blessings of Northerners by his bitter disavowal of the South's slave economy, this vituperative lashing was intended as a counterirritant to the gold rush craze. In it the "land of gold" was depicted through case studies and statistics as a land without a future, a haven for immoral derelicts, and a devourer of rainbow chasers. The book now becomes, in the hands of its editors, Lucius Beebe and Charles M. Clegg, a cleverly humorous and not so subtle invective against the many current rose-colored interpretations of California as it was a hundred years ago and, indirectly, against present-day California's avid espousers. Illustrations by James Alexander add to the fun-poking character of the book.

ANOTHER ROYCE

Not all gold rush Californiana published today, however, is ephemeral spindrift. Josia Royce, noted California philosopher of the late nineteenth century, again reappears in a new edition of his work, *California From the Conquest in* 1846 *to the Second Vigilance Committee*. One of the series, Western Americana, edited by Oscar Lewis and Robert Glass Cleland, this volume (Knopf, 1948. 394p. $4) bears an introduction by the latter historian. The book is a jurist's view of the conquest, the establishment of law and order, and the beginnings of social and political life in California under American aegis . . and the view is not wholly roseately American. Subtitled "a study of American character," Royce's interpretation was made from the viewpoint of what he felt was truth and justice, and, if true, it challenges America, as it has in turn been challenged, to resurvey her motives and her actions.

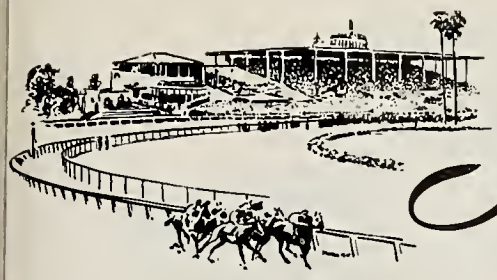
For the inveterate Californian who likes his fare served frankly, Max Miller's *The Town With the Funny Name* will have appeal (Dutton. 221p. $2.75). This is a series of whimsical essays written in semi-philosophical vein about the sea town, La Jolla. Flora, fauna and homo sapiens who inhabit or frequent the beach city come under the author's alert field glass as he scans the area round about. Natives, tourists, local characters, sea bugs and water grass interest him.

BLANDING'S POETRY

Truly Californian is *Mostly California* by Don Blanding, whose poetry and line drawings spell California at its best. This volume of Californiana (Dodd Mead. 158p. $2.50) is more than a series of impressionistic views of her history and her scenery. It is a fantasy spun from California's sea winds, sunshine and shifting sands, her swaying tree-tops, gnarled junipers and eucalyptus and lacy pepper trees. It is a glimpse into the spirit of California that has lived from mission days to the building of her latest hilltop home. It is a view of California not found in history or candid books of travel; it is the California that all search for but only the few find. With the able guidance of Don Blanding in *Mostly California*, the tangible California becomes as apparent as the real.

A Centennial contribution that should not be missed is Ed Ainsworth's *California Jubilee* (Murray and Gee. 272p. $3). A late travel book that is also worthy of note is *Along Yosemite Trails* by Josef Muench (Hastings. $2.75).

Editor's note: If you would like Dr. Pulling's interpretation or recommendation on further Californiana, please write to her in care of The Californian.



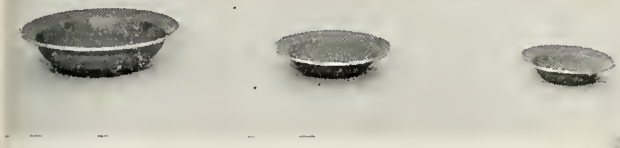
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IN RAINBOW COLORS: SEA BLUE · DESERT SAND · BUTTERCUP YELLOW · AQUAMARINE



13" Chop Plate 10" Dinner Plate 7½" Salad Plate 5" B & B Plate



9" Nappie Soup Bowl Fruit Dish



Gravy Boat Cup & Saucer Salt & Pepper Butter Dish Sugar - Creamer



All the sun colors and the charm of vivid California have poured from the potter's wheel into this beautiful Santa Anita California Pottery . . . a cherished and welcome gift for your friends for Christmas . . . for yourself . . . for the nearlyweds you know. Sturdy, practicable, colorful, Santa Anita California Pottery can grace your table for the holidays ahead. Scan the accompanying list . . . Order Today!

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Cup	.55	4	6	8
Saucer	.35	4	6	8
Sugar	1.25	0	1	1
Creamer	1.00	0	1	1
Vegetable 9"	1.35	0	0	1
Chop Plate 13"	2.00	0	0	1
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Please send me		☐ sets	☐ sets	☐ sets

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original print from their *Floral Fantasy* Group

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Blue Ribbon Nominee

for Spring

1949

Destined for Stardom at your store from now until Spring! New match-slim "go everywhere" skirt in Burlington Mill's fine UTOPIA Rayon Gabardine. Smart self-locking pockets..and side slits for freedom. Sizes 22 to 30. GREY.. BEIGE.. AQUA.. TOAST.. KELLY.. DARK GREEN.. BLACK.. BROWN.. NAVY.

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Henry Donath of Preview Sportswear is the only California skirt designer to win the 1948 California Blue Ribbon Award

"Miss Preview" Skirt Shown Can Be Found At The Following Stores:

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Preview Sportswear **860 South Los Angeles Street . . Los Angeles 14, California** California Creator

For additional stores see page 61.



Fashion has a bow-back bustle!

For resort and spring wear . . . a sparkling new two-piece dress in a Foreman rayon print. White piqué accent on collar and cuffs.

DESIGNED BY CHARLES SOREL.

Style #2420—sizes 10 to 18. Gray, Toast, Navy, Black with White.
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STOLES FOR STYLE . . . and for warmth, plus beauty and fashion newness, you'll adore these beautiful stoles . . . for basic daytime dresses or evening loveliness. Entirely hand-woven in 100% wool by Helen Douglas, with wondrous colors: red, yellow, gold, white, black, gray, pink, green, sage, green-blue, bright blue, electric blue, medium blue, sky blue, with nontarnishable metallic thread interwoven in gold, silver, copper, and bright colors. 72", $9.85 and 90" $12.35 postpaid. 2½% sales tax in California. Sorry, no C. O. D.'s. Sold exclusively by The Van Buren Shop, 225 Calliope, Laguna Beach, Calif.



WE'RE LOOKING OVER . . . four-leaf clovers . . . and these are the cutest good-luck pieces we've seen. A precious set of two scatter-pins with safety-lock catches and matching four-leaf clover cuff links. Gold-plated with green leaves and pearl centers. Just $3.00 for the four-piece set, plus 20% luxury tax; 2½% sales tax in California. Matching earrings, $1.00 a pair, plus taxes. At the store in your vicinity, or write Biltmore Accessories, 846 S. Broadway, Los Angeles 14, Calif.



YOUR OWN BODYGUARD . . . scared of dark streets? Trust Beau Alarm! In purse, pocket, at bedside, it means solid security against thugs or intruders. If trouble strikes, just touch the button. Instantly Beau Alarm's siren screams *loud* for over half a minute. Marvelous for merchants, messengers too. In ivory or maroon plastic, 11 ounces of powerful protection . . . $12.50. Just one idea from Gift Catalog CM-3 — free! Shipping charges on C.O.D.'s are collect. Write Hammacher Schlemmer, 145 East 57th St., New York 22, New York.



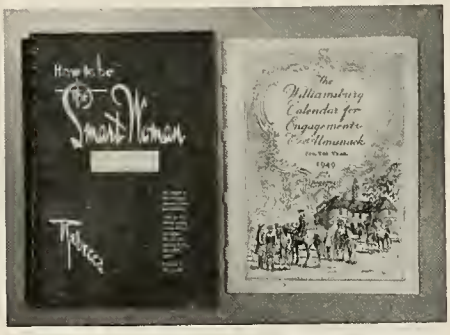
HO-GANS . . . you'll live in your Ho-Gans as the Indians lived in hogans. Fine trim-fitting "softie shoes" cut from a single piece of suede, giving complete freedom of foot muscles . . . so comfortable you'll forget you're wearing them! Tie-bow or plain, women and girls; plain, men and boys. Forest green, Sierra blue, cherry red, burgundy or sun copper. Send $3.95 plus 10¢ sales tax to Ho-Gans of Calif., 1472 Filbert St., San Francisco. State shoe size, color, with or without tie-bow, and your nearest store will promptly fill orders.



BACH'S CHRISTMAS ORATORIO . . . priceless collector's item is this record album, sung by the famous Boys' Choir of the Church of the Nativity in Bethlehem, Pa., America's "Christmas City." This timely three-pocket album of 10-inch records contains ten best-loved chorales from the beautiful Christmas Oratorio of Bach, and two old Moravian hymns. You'll want it for your home, and for your friends. Shipped anywhere in the U. S. for $3.95, prepaid, by Huff Music Store, 526 Main Street, Bethlehem, Pa.

roundup

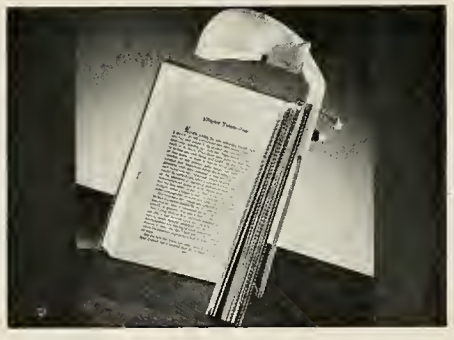
BOOKS TO LIVE BY . . . are these timely two. *How To Be The Smart Woman* is an outstanding book of suggestions on cultivating poise, personality, charm and individuality. The authoress, Rebecca, combines business with beauty in lively readable fashion. $1.50 each, or four for $5.50 postpaid. *The Williamsburg Calendar for Engagements and Almanac for 1949* is a delightful series of Colonial illustrations, facts and fancies, combined into a handy appointment book. Gift-boxed, $1.00 each, or six for $5.50 postpaid. These'll make unusual Christmas gifts. Send order to Liza's Gift Shop, New Market, Va.



SIESTA-WEAR SLIP-ONS . . . adorable scuffs of rich suede in wondrous colors: Christmas red and green, rose beige, and black. Or you may choose them in the smoothest glove leather, softly toned in pink, powder blue, aqua or sunyellow. For foot comfort and durability, they're leather throughout. Slip-Ons come in sizes 4 through 9, N and M, at only $4.95 plus 15c postage. Add 2½% sales tax in California. And prompt delivery for Christmas is assured by Bernadette's Shop, Box 372, Balboa Island, Calif.



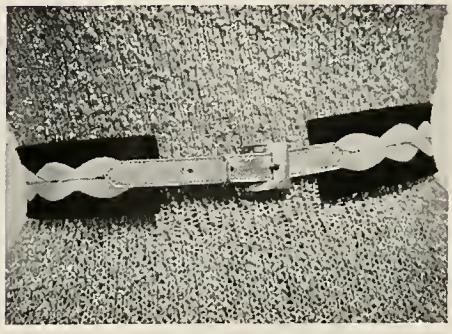
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DURSTON'S HOMEMADE CANDY . . . most delicious candy you've tasted, made by Clifford Durston, for twenty-six years a famous Los Angeles candy maker. You'll love the rich chocolate creams and the crisp crunchy nut-filled delights. This variety pack includes pecan nut, vanilla and rum creams; nougats and almond chips; and mint dips, toffee clusters, chewy caramels. This hand-dipped homemade candy is sold direct from Durston's, Box 1176, Beverly Hills, Calif., and is yours for just $1.50 the pound, or $2.75 for two pounds, postage prepaid.



HOLIDAY GREETING TRIM . . . is Phil Sockett's belt for Holiday wear. You'll want this wide suede belt with entwining all-around scroll design to accent skirts and blouses, to glamorize basic blacks and cocktail dresses, for knitwear, too. This belt, to see you through the day and into the night, comes in all colors of suede with gold or silver leather trim and non-tarnishable gold or silver-plated buckle. Sizes 24 to 32, just $3.95. At your favorite store, or write Phil Sockett Mfg. Co., Est. 1925, 1240 S. Main St., Los Angeles 15, Calif.



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Xmas Gifts in the California manner



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PRETZEL ANNIE: Board-based pretzel rack, guarded over by the silliest horse you've ever seen. You'll love her in your bar. $3.95, postpaid.



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Send for illustrated catalog of other delightful California gift items.

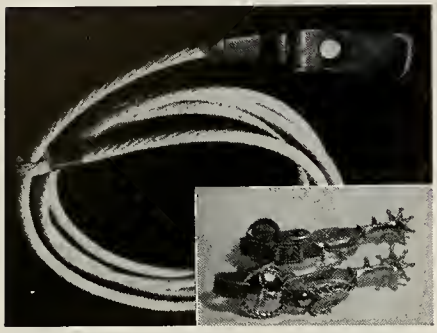
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MILK SET: Frisky ceromic cow-pitcher. Matching mug comes with barnyard pictures. Pitcher ond mug, boxed, for $3.95, postpaid.



TINY TEPS: Step-up for the youngsters, and very handy for bothroom use. Aluminum frame, pointed plywood steps, non-skid rubber feet. Shipped flat, easily assembled. $3.95 (add 25c for postage).

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HANG 'EM . . . fibre plates, hand-decorated by the inimitable Jan. A decorative and functional way to brighten that problem wall, or use them for serving hors d'oeuvre and snacks. You'll like the gleaming protective finish . . . you can't tell them from your best china! Rose or fruit design, charmingly bordered in your color choice: red, yellow, gray, green or blue. 9" in diameter. Set of two, $2.50 postpaid. Same design in natural wood (without border), set of two, $4.50 postpaid. Mail your orders to The Purple Horse, County Road, Kingston, Mass.



TREASURE TROVE . . . a safe and beautiful jewel box. Designer William Tory created this to last a lifetime. Genuine leather in lizard grain (red, green, wine, blue, brown) or alligator grain (brown, navy, blue, black). Luxuriously lined with velvet, equipped with handy self-rising tray and solid brass set-in lock and key. It's large—10½"x7½"x4"—with aluminum frame and sides for durability. A precious holder for jewels . . . a smart accessory for luggage . . . an ideal gift. $7.95 postpaid. Order it from Fred L. Seymour Co., Box 1176, Beverly Hills, Calif.



CANDLE HOLDER . . . an imported China saucer hand-painted in beautiful floral designs combines as a tray with a fine brass fixture into this most unusual. yet practical candlestick holder. You'll find it useful as combination cigarette holder and ash tray, too. The 5½" saucer is hand-painted to your order in rose, wild rose, violet or daisy designs with pastel backgrounds of yellow, blue, green or pink. A welcome gift at $7.95, plus 35c postage. (A list of other hand-painted items sent upon request). Web China Studio, 2707 Boardwalk, Atlantic City, N. J.



RECIPE FRAKTURS . . . you'll want to brighten your kitchen or dining room walls with these cheerful Pennsylvania Dutch Recipe Frakturs. Decorative and practical with delicious easy-to-follow recipes, this portfolio of eight gaily colored sheets combines authentic Pennsylvania Dutch artistry with novel recipes—shoo-fly pie, apple strudel, and schnitz un knepp are included—from the best Dutch cooks. Each sheet is sized approximately 11"x16". An unusual and distinctive gift for the lovers of American heritage everywhere. Send $3.00, check or money order, postage prepaid, to Adele H. Hershey, R. F. D. 3, Hamburg, Pa.

roundup

BABY BUCKSKINS . . . these shoes for the wee ones are the most adorable we've seen. Original in design, they're entirely handmade of soft durable Fawn-Tan Buckskin, stitched with sturdy linen thread . . . styled for comfort and freedom. Pediatricians approve—and the flexible sole aids first walkers. Sizes 1 (6-9 mos.), 2 (9 mos.-1 yr.), 3 (1-2 yrs.), 4 (2-3 yrs.). A precious gift at just $2.95 postpaid, plus 7c tax in California. Send check or money order along with baby's size to The Little Leather Shop, Box 1168, Carmel-by-the-Sea, Calif.



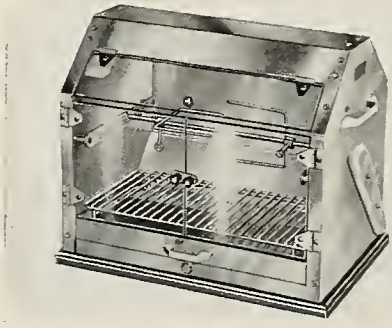
POURS LIKE A BOTTLE . . . the perfect gift for him. Watch his face light up when he discovers it's the smartest, easiest-to-use cocktail shaker at any price; plus "doubling in brass" as a bottle protector (will hold a standard shape liquor bottle when traveling). 100% stainless steel—shaped like a bottle—pours like a bottle—breaks open at shoulder for convenient uses—has removable strainer, and the cap is a jigger. Deluxe model available, $10.00 postpaid, Southern Comfort Corp., 2121 Olive St., St. Louis 3, Missouri.



JEWELED CLOX . . . Willys of Hollywood presents exquisite hosiery designed for the cocktail hour and evening wear. Featuring rhinestone jewels, seed pearls or beaded clocks on the outside of each stocking . . . 15 or 20 denier Dupont nylon . . . with or without seams. Sheer splendor, in exciting shades: smokecloud, autumn brown, bronze tone, gunmetal, navy, black, greeen envy, Bermudana, negrita. Sizes 8 to 11, made to order. $7.95 a pair, at May Company Wilshire, Los Angeles; B. Altman, New York; Carson, Pirie, Scott, Chicago. Or write Willys of Hollywood, 1141 N. Highland, Hollywood 38, Calif.



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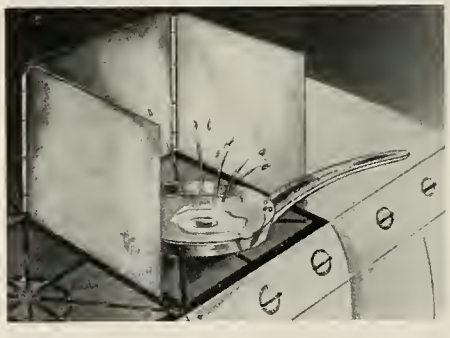
LITTLE BUCKAROO CHUCK SET . . . the kiddies will love their grub when it's served in this three-piece cowboy set . . . there's a 9" plate, 5¾" cereal bowl, and cup. Events of a Western rodeo are colorfully depicted, with designs by Tillman Goodan, famous cowboy artist. This ware is as sturdy as the characters it portrays, being done on heavy vitrified china with designs fired under glaze. Saddle tan background with brown colors. Attractively gift-boxed, $4.95, express charges collect. Sorry, no C. O. D.'s. Totman's, 12 N. Main St., Sheridan, Wyo.



UNIQUE . . . a special edition of your caricature, cleverly drawn and beautifully engraved as the back design on the finest Cel-U-Tone playing cards in a suede box. These charming Caricards are deftly drawn by leading American artists from your photo (at your hobby if desired) . . . distinctive for entertaining, a delightful gift. 2 deck set $11.60; 4 for $17; 6 for $21; or 12 for $28. If desired, your favorite photo (any size) reproduced as back design—deduct $3. All photos returned. Send check or money order to Robinson-Sherman Playing Cards, Grand Central Sta. Box 169, Dept. C, New York 17, New York.



VALET RACK . . . to keep his clothes in apple-pie order. This useful rack holds his suit, tie, shirt, underwear, socks and shoes in perfect readiness . . . bachelor, husband, father, brother or beau will love this handy Valet Rack. Mahogany, walnut, maple or blond finish. $11.95, express collect (weight, 10 lbs.). Lewis & Conger, Avenue of Americas at 45th St., New York 19, New York. Their illustrated Christmas Catalog, by the way, has hundreds of good gift ideas. Ask for Catalog CA 11; it's free.



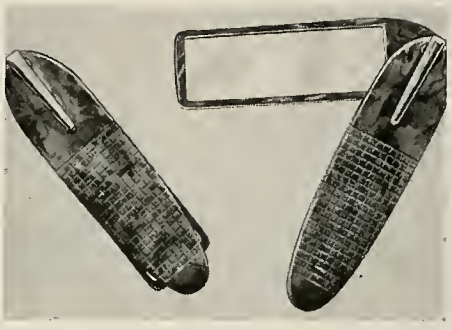
SPATTER SHIELD . . . here's a wonderful innovation for cooking pleasure. An enterprising housewife designed this Spatter Shield to keep her stove and walls clean by shielding them from cooking grease and spatters. Now it's available to all of us. A "kitchen must" to enjoy spotless kitchens and yet fry chicken, steaks, chops and fish crisply in the open . . . it fits neatly around sides and back of any skillet, folds into a small flat package for easy storage. A real buy at $1.00 postpaid. Fred L. Seymour Co., Box 1176, Beverly Hills, Calif.

roundup

BUY OF THE YEAR . . . is this low-priced luxurious hat and bag set—both Calvé originals—of rich imported suede. The beret is smartly styled for many-way wear, and the huge "Feed Bag" is taffeta lined and 12" deep. A beautiful suede set to accessorize your suits and coats, in red, brown, gray, yellow, cinnamon, green, coffee, black or royal blue. Beret sizes 21-21½-22-22½-23. Just $16.50 for both beret and bag, including excise, plus 25c for mailing. (2½% sales tax for Californians). Send your color choice and hat size with check or money order to Calvé, 655 S. Shatto Pl., Los Angeles 5, Calif.



SEE BETTER. . . says this gift. With this beautiful new type of magnifying glass, you can give friends "seeing comfort" for years to come . . . you can read newspaper print a column at a time, for the 3¼" lens provides a large, sharp field of vision. Longview magnifies 2½ times, folds into a handsome plastic handle. You'll be proud to give, or own, a Longview. Packed in a gift box, $6.50 postpaid. If not completely satisfied after 10-day trial, money will be refunded. Edroy Products Co., Dept. A, 480 Lexington Ave., New York 17, New York.



CHAMISMOOTH . . . the set your man will love. After-shave lotion and cologne of exceptional quality, with a scent to appeal to the masculine and feminine tastes. Trimmed with bright suede pom poms, these patented bottles are of fine porcelain china. You'll want to utilize them as beautiful bud vases, or filled with sand as bookends and paperweights. This exquisite Chamismooth set is $10 including all taxes and postage. Order it from Chamismooth Products, Dept. AC, Box 7158, Los Angeles 37, Calif.



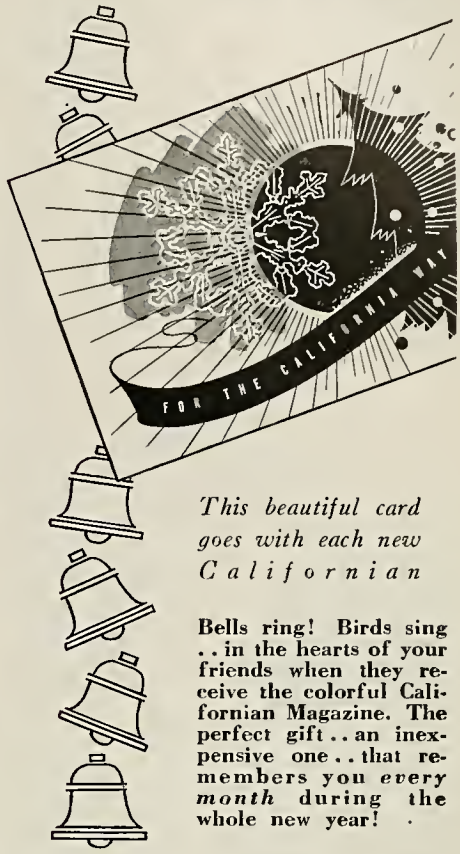
SU-Z BABY GIRDLE . . . smoothest fitting, most comfy panty-girdle ever designed. Power-net nylon with nylon thread throughout, it fits by weight any gal from 95 pounds to 150. Advantages include: fast drying (4 hours); all elastic nylon garters detach for wear with shorts; special fitting can't roll or slide. To smooth hips and thighs, keep tummy controlled, order Baby Girdle . . . it fits like second skin, stays c-o-o-l. Step-in or pantie style. (Photoed by Lee Angle). Send measurements of your waist, tummy, thigh and overall weight to Su-Z, 2920 W. Vernon, Los Angeles 43. In white, postpaid, just $10.95.



DOG LEASH BELT . . . California's interpretation of the popular Dog Leash Belt is this clever one with a Yo-Yo that's in non-tarnishable gold . . . and it really works! Another famous Film Star Creation is this adjustable suede belt, sturdy enough for wear on coats, wonderful for accent on skirts and dresses. In your choice of black, brown, red or green, sizes 24 to 36, priced at $2.95. Please add 2½% sales tax in California, and send your order to Hale's Grant Avenue, Accessories, 125 Grant Avenue, San Francisco, Calif.



THE PERFECT GIFT
Twelve Times a Year!



This beautiful card goes with each new Californian

Bells ring! Birds sing . . in the hearts of your friends when they receive the colorful Californian Magazine. The perfect gift . . an inexpensive one . . that remembers you *every month* during the whole new year!

It's smart to give a gift subscription to The Californian Magazine. The smartest people do. And our artists have designed this beautiful California Christmas card to go in separate envelope to each recipient you designate. Your subscription, new or renewal, is only $3 a year. And for your friends you may send each one The Californian for only $2 . . complete with the handsome gift card. It's a bargain in good taste and new interest in the California Way of Life. The latest fashions from California's top designers, the most exiting features about California, the most intriguing of California's beautiful homes, the choicest recipes from a galaxy of California chefs. Fill out the Special Christmas Gift Order attached to this magazine, or tell us your Christmas wishes below.

Remember! One year subscription $3.00; each additional subscription $2.00; (add $1.00 for Canada and foreign postage).

Please send THE CALIFORNIAN with special Christmas greeting card announcing the gift subscription to:

Name

Address

City Zone State

Name

Address

City Zone State

Please enter my own subscription order for one year. Payment enclosed ☐ or send bill ☐ for all special Christmas gift orders to:

Name

Address

City Zone State

Famous for fine watches since 1866



Authorized Agency

LONGINES WITTNAUER *Watches*

ESTABLISHED 1866

This bronze shield is proudly displayed by more than 4000 fine jewelers, coast to coast

In gold-filled cases, $39.75 to $59.50
With bracelets, slightly higher
In cases of 14K gold, $59.50 to $71.50
Diamond Princess Watches, $71.50
Illustrated: A. Golden Princess, $59.50
B. Wendell, $39.75 Prices inc. Fed. Tax

Wittnauer

Distinguished companion watch to the honored Longines

A hundred and one superiorities of construction and finish distinguish Wittnauer watch movements. Wittnauer watch cases are of the finest quality and manufacture—equal in every respect to those used in the highest priced watches. Longines-Wittnauer has applied the skill and experience of 82 years of fine craftsmanship to make Wittnauer, in its class, the world's best watch.

Product of Longines-Wittnauer Watch Company

Listen to the Wittnauer "Festival of Song" every Sunday, C.B.S. Network, 2-2:30 P.M., E.S.T.



Alice in California's Wonderland

. . . let's pretend, with childhood's beloved character, that we're in Looking Glass room (reason enough to remind you again that the mirror is your only infallible guide to good fashion, reflection of your own good taste). Here is a wonderland of dream gowns and fancies for holiday wearing, and giving. Here's talk of cabbages and kings . . . here's fantasy and enchantment that *belongs* to the Christmas season.

FOR QUEEN OF HEARTS OR WHITE QUEEN

LINGERIE, WONDERFUL to give, to have . . . *below, left,* Swiss-embroidered peignoir and gown of crepe-back satin, by Fia. About $60 at Carson's, Chicago; Harzfeld's, Kansas City.

Below, right, Talia's empire gown of satin, matching sheer negligee, about $39.95.

Opposite page, Juel Park's nylon chiffon and crepe confection, custom-made.

BERYL AND RENE







BERYL AND RENE



DREAMY DRAMA . . . these are the looking-glass perfections you can give with pride: *above,* warm cutaway coat with slim jim trousers of faille: Hollywood Premiere, about $25 at J. W. Robinson, Los Angeles; City of Paris, San Francisco. *Left,* quaintly sweet peignoir over multi-filament crepe gown, by Pandora. About $23 the set. *Opposite page,* Addie Master's delectable Sanchilla crepe lounge pajamas, cut full as a skirt, with subtle combination of colors. About $45 at J. W. Robinson, Los Angeles; Carson's, Chicago; Filene's, Boston.





TOM BINFORD

GLEAM OF GOLD accents holiday mood in Celanese jersey hostess gown: Remle of California. In black or colors. In sizes 10 to 20 about $30 at Joseph Magnin, San Francisco; The Bon Marche, Seattle; and Myer Siegel, Los Angeles.





BLACK WITCHERY of Alencon-type lace yoke on triple-sheer Dream-Glo fabric. Lady Helen of California. About $15 at Buffums', Long Beach; Desmond's, Los Angeles; Halle Bros., Cleveland; J. L. Hudson, Detroit.

LEE WEBER



YOU'LL NEED all your glamour for social season ahead! For important occasions, Louella Ballerino's evening suit in gleaming satin, *left* . . . or, *below,* Marbert's figure-molding crepe gown with sparkle of sequins in front.

For Christmas Shine and Holiday Fun

IRIDESCENT taffeta is your bright idea for the holiday whirl: Emma Domb's romantic dance frock with tiers of ruffles and an elegant bustle bow, sizes 10 to 16, about $40 at The Emporium, San Francisco; Hecht Co., Washington, D. C.; Halle Bros, Cleveland.





FRANK STIFFLER





←CHRISTMAS BELLE: Peggy Hunt's lace gown with gold sparkles, about $110 at L. S. Ayres, Indianapolis.

HOLIDAY WHIRL: Max Kopp's taffeta dress, *above,* about $30 at May Co., Los Angeles; Jack Rose, Santa Barbara.

GALA GOWN: Robert Gould's slipper satin, *right,* about $35 at City of Paris, San Francisco; Halle Bros., Cleveland; Meier & Frank, Portland. →



PRETTIEST DRESSES for party fun at Christmas, *above,* Picture Modes taffeta 'n net, with a huge bow and bouquet of flowers for "back interest"; *left above,* plaid taffeta with velveteen bodice from Little & Martin . . . and just to the *left,* velveteen pinafore with crisp little blouse: Juniors, Inc.



Jean Durain, who inspires love letters from the youngest set, ties up a holiday offering in Christmas red. *Left*, navy dotted swiss and organdy pinafore, sizes 1-3, retails at $8.95; 3-6, $9.95; 7-10, $10.95. Alice-in-Wonderland frock of navy blue cotton with detachable broadcloth apron. $9.95, $10.95 and $11.95. *Bottom*, white only, broadcloth pinafore, sizes 1-6, $5.95; 7-10, $6.95.

THE CIRCUS COMES TO HOLLYWOOD



Donny Kaye, Rosalind Russell, John Farrell and Louella Parsons



Dean Stockwe the real Emme Margaret O'Br and Bing Cros



Edgar Bergen and Calumnist, Harry Crocker, the medicine man



William Pawe and frau, Dia in pageant c "Punch & Jud



Bob Hope, a man's man for wrestler "Gorgeous Georgе"



Harpo Marx i favorite regali chats with sue Ranald Calma

Hollywood has a heart . . you could hear its exciting tempo from coast to coast when a hundred or more of the brightest stars helped Ringling Bros.-Barnum & Bailey present the "greatest show on earth" to benefit St. John's Hospital in Santa Monica. More Hollywood luminaries and Southern California society bought $100 seats, contributed $175,000 toward a projected new hospital wing.

Cheering thousands saw Bing Crosby and Frank Sinatra as clowns, Greer Garson, Virginia Mayo and Margaret O'Brien ride elephants, Ronald Reagan, Robert Preston. Edgar Bergen and Keenan Wynn as barkers, and a gigantic pageant with Irene Dunne, Virginia Bruce, Lucille Ball, Ray Milland, Alan Ladd, Betty Grable, Robert Cummings and a dozen more. Bob Hope and Burt Lancaster were teamed with wrestler "Gorgeous George;" Danny Kaye was an acrobat, Kay Kyser was ringleader, Barbara Stanwyck and Claudette Colbert were side saddle equestrians; Gregory Peck, Gary Cooper and Van Johnson were almost unrecognizable as clowns. Even "Lassie" was there. Starlets and models sold peanuts and programs. Wardrobe women, electricians, stagehands had volunteered their help.

It was a night to remember . . when the last elephant had tromped away.



BERYL AND RENE

A WHITE BLOUSE, PLEASE . . . you'll want at least one pure white blouse with its inimitable flattery, its go-with-anything air! Palmdayl has two new ideas for Christmas giving (or year-round wearing): *Left,* "Dandy", about $11; *right,* "Showboat", about $10 . . . each with brocaded broadcloth. For stores, see page 60.



BLOUSE BEAUTIFUL



BERYL AND RENE

GRAFF, about $4 each



CAROL WEST OF CALIFORNIA, about $8



PATTY WOODARD, under $15



TAILOR MAID, under $15



ARLENE OF HOLLYWOOD, about $4





the news is in

PRINT

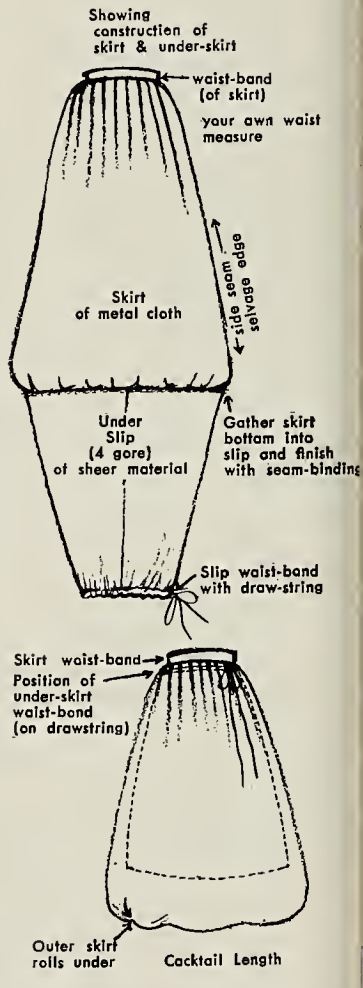
Now it's time for prints . . . to wear under furs, to brighten your holiday, to hurry the spring! Marbert originals, *left to right,* shirred Cohama rayon crepe, under $40. Casual shirtmaker, Robaix print, about $35. Dress-and-jacket wardrobe "must", about $50. Parade of polka dots, California Fabric, under $30. All at Best's Apparel, Inc., Seattle; Roos Bros., San Francisco; J. W. Robinson, Los Angeles.

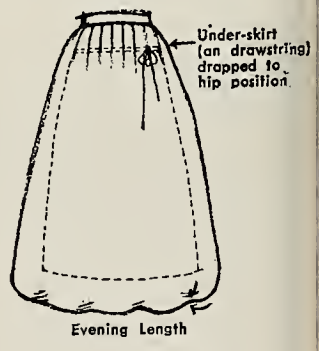


REVERSIBLE FABRIC









FOR DOUBLE GLAMOUR

Holiday hints to brighten your wardrobe, by Mary Wills, Samuel Goldwyn studio designer. Opposite page, Verney's metallic faille, bright color flashing through from reverse side: 40" wide, $2.65 per yard. Pocket or belt can be beaded or touched with sequins. Inset, simply-wonderful skirt, easily made: shirr length of fabric on shorter underskirt which may be tied at waist or hips to regulate length! This page, bows, collars, weskits, bibs, evening coat, cape; Verney's reversible taffeta, 40" wide, $4.95 per yard . . . use dot or striped side! Glamour hints from the studio, for you or your dressmaker to try!





COMMUTER'S SUIT . . . experienced traveler's choice for steamer or yacht, or for early resort wear . . . and perfect summer standby later. Bright color contrasts with winter white, beige or gray Reltex fabric, sizes 9-17, 10-18. Mix matchable colors, from Miss Hollywood Jr., about $25. For stores, please see page 64.



NAUTICAL COORDINATES . . . wonderful play-mates in kelly, cinnamon, white or red butcher linen, a Brighton fabric. From Monroe Lloyd's luxury liner collection by Waldo. Sizes 9-15, 10-16. Midriff, about $5; kneelers, about $8; sailor-maid middy and skirt, about $23; shorts, about $5. For stores, page 64.



Smooth Figure-ing

← Fashioned to please the stars, and lithe young Californians . . these bras and girdles help *you* cut a pretty figure! Sho-Form's stitched strapless bra, with Damsel of Hollywood's leno-satin paneled girdle, *left. Center,* uplift bra, Cordelia of Hollywood. Tre-Zur's new adventure bra, plastic shelf removable for laundering, *below.* Long line bra, *this page above* → *right,* by Anne Alt. *Center,* power lace girdle, detachable crotch, Beverly Vogue. *Lower right,* satin bra, center zipper, power lace girdle, Sidley Co. *Lower left,* evening bra by Helene of Hollywood.



A. M. MINER



lovely Christmas packages can be the product of your ingenu

CALIFORNIA COOKS

BY HELEN EVANS BROWN

HERE WE GO AGAIN, dusting off our Christmas Spirit and remembering the promise we made to ourselves last year . . the promise that this year we would *positively* get things done early so that, come December 24, we'd have strength enough to drink a toast to Santa Claus. So we go about it. We either call a personal shopping service and have them do the job (How impersonal can we be?), or we buck the crowds and find just the right gift for everyone at a price we can afford, or we get smart and make our own gifts of food . . custom-made gifts to delight each and every palate on your list. If visions of sugar plums now dance through your head, you're not seeing the same things I see. And I don't see glacéed fruits. They are tricky to make but easy to buy . . particularly in California around Christmas time. I don't see fruit cakes, either. Nearly everyone can make them and nearly everyone does. What I do see is an array of fascinating and exciting comestibles, foods that only you would think of making. Pots of exquisitely flavored cheese for the old dear who has everything; a jar of chutney for the gal who dotes on curries; gaily decorated Christmas tree cookies for the many children on your list; herb vinegars for the man who fancies himself a gourmet.



Let's start with cheese mixtures. They're easy and inexpensive to make and they may be packed in dozens of amusing ways. Get busy with a pan of bright paint or some red nail polish and do up the tops of discarded cold cream jars . . or any other screw-top jars for that matter. Or use inexpensive Mexican pottery bowls, with or without covers, or small refrigerator dishes, or Chinese tea cups, or individual oven-proof glassware. There's no end to packaging ideas. Use a cup and saucer, a beer mug, an antique toothpick holder, a flower vase from the five-and-dime. If the container doesn't boast a cover of its own, give it a of aluminum foil or parchment paper, tied d tight, or cover it with paraffin and colored ce phane.

California Walnut Cheese

Grate two pounds of a rich well-aged Chec cheese and mix it with half-pound of butter a teaspoon of prepared mustard. When sm and creamy (use the electric mixer if you h one), mix in a cup of finely chopped walnt Pack tightly in the chosen containers.

Herb Cheese

Mix two pounds of grated New York or consin Cheddar with a half pound of butte cup of cream, a cup and a half of Sherry, a spoon of salt and a quarter-cup of chopped f tarragon, chives, parsley and thyme. (This is viously for those of you who grow your herbs). Cook in a double boiler, very slo and stirring constantly. When the cheese is cre and smooth, it's ready to put in containers.

Cheddar Cheese With Rum

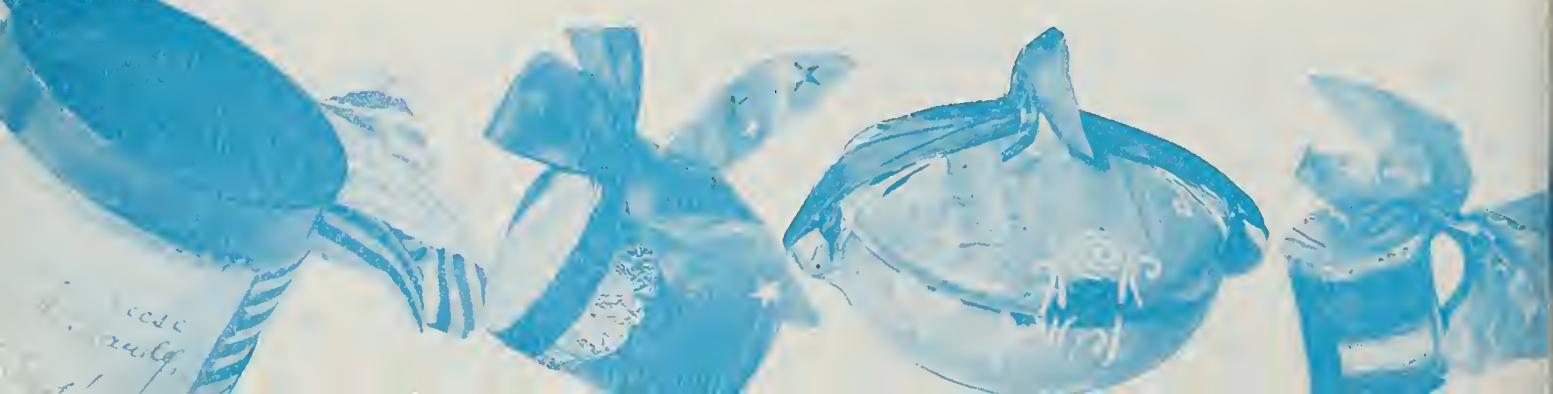
Mix three pounds of old Cheddar cheese a half-pound of butter and a half-cup of Jam rum (or Sherry). Cream well before packin

Bleu Cheese With Brandy

Mix three pounds of rich bleu cheese wit half-pound of butter and a half-cup of Port. until completely blended before packing.

Herb vinegars, so expensive in the stores, be made at home. And you don't need an garden for these . . dried herbs may be dried herbs which are less expensive if purch in bulk from Italian or Mexican markets. vinegars, even wine vinegars, are not cost bought by the gallon. Here again you can fun with the containers. Bottle caps can be pai or you can use inexpensive decanters or cr Or buy chemists' flasks, wind the necks with r and stopper with corks that have been to with blobs of sealing wax.

deliciously flavored cheeses and herb vinegars make exciting gifts



th these recipes Christmas giving is simplified . . personal . . and real

usalito Herb Vinegar

eat a gallon of vinegar as above. Pour it over e ounce each of tarragon and parsley, and a lf-ounce each of mint and thyme. Ripen and ttle as above.

odi Salad Vinegar

se red wine vinegar for this . . a gallon of it th two ounces of mint, three ounces of tarragon, ght whole cloves, four crushed bay leaves, a ozen cloves of garlic, and two hot red peppers the little ones. Allow to stand four days before raining and bottling.

Chutney is definitely in the luxury class when 's bought at fancy food emporiums. The best nd comes from India and is made from exotic uits like mangoes, tamarinds, and such. That's hy it's cheering to know that very delicious utney can be made right here in California from ears and apples. This first recipe calls for green inger, which is easy enough for anyone who lives ear a Chinatown, but if that's out you can still ake a chutney . . from the second recipe using owdered ginger.

rivate Brown's Chutney

ook together a quart of cider vinegar, two and a alf cups of granulated sugar, a half-pound of eedless raisins, six pounds of peeled and quar- ered green apples, a quarter-pound of garlic, eeled and cut in minute splinters, a pound of reen ginger which has been blanched, peeled, and ut in slivers, six red chili peppers which have een peeled and also cut into tiny slivers (To peel: old them over a flame to blister, then wrap in aper for ten minutes to sweat, and then scrape ff the thin tough outer skin), one tablespoon of hole mustard seed, one-half to one teaspoon of ayenne (like it hot?), and two tablespoons of alt. Watch this while it simmers slowly, stirring ften. When the apples have cooked to a trans- arent mush, and the ginger is tender, add the ears, six pounds of them. They must be just as ard and green as you can find, and they must be eeled and cut into long thin strips, in imitation f the pieces of mango in the importation. Cook ntil the pears are transparent, but not a minute onger. The pears, in pinch hitting for the mangoes, nust remain whole, for they give the proper con- istency to the chutney . . it is the other ingredi- nts that give that characteristic flavor.

Apple Chutney

This chutney is quite different from the one above because the ingredients are chopped . . it's really almost a chutney catsup. Peel eight pounds of green apples and two pounds of onions and chop them fine. Add a pound of seeded raisins that have been put through the food chopper, four cups of cider vinegar, two cups of brown sugar, six tablespoons of ground ginger, two tablespoons of minced garlic, a half-cup of salt, and some cayenne . . the dash to suit your palate. Boil this slowly and carefully until it's soft. Pour into sterilized jars and seal.

If you want to give more than a jar of chutney as a gift, why not make up a little gift package for the curry lover? A jar of curry powder, a package of converted rice, the chutney, some nuts to serve as a condiment . . even some Bombay duck or dried shrimps or toasted cocoanut. Do it all up in a piece of India print or in a cotton with a Javanese-looking design, or pack it in an inexpensive basket.

The next recipe is actually a pickled onion, but don't let that stop you . . it's like nothing you ever tasted before.

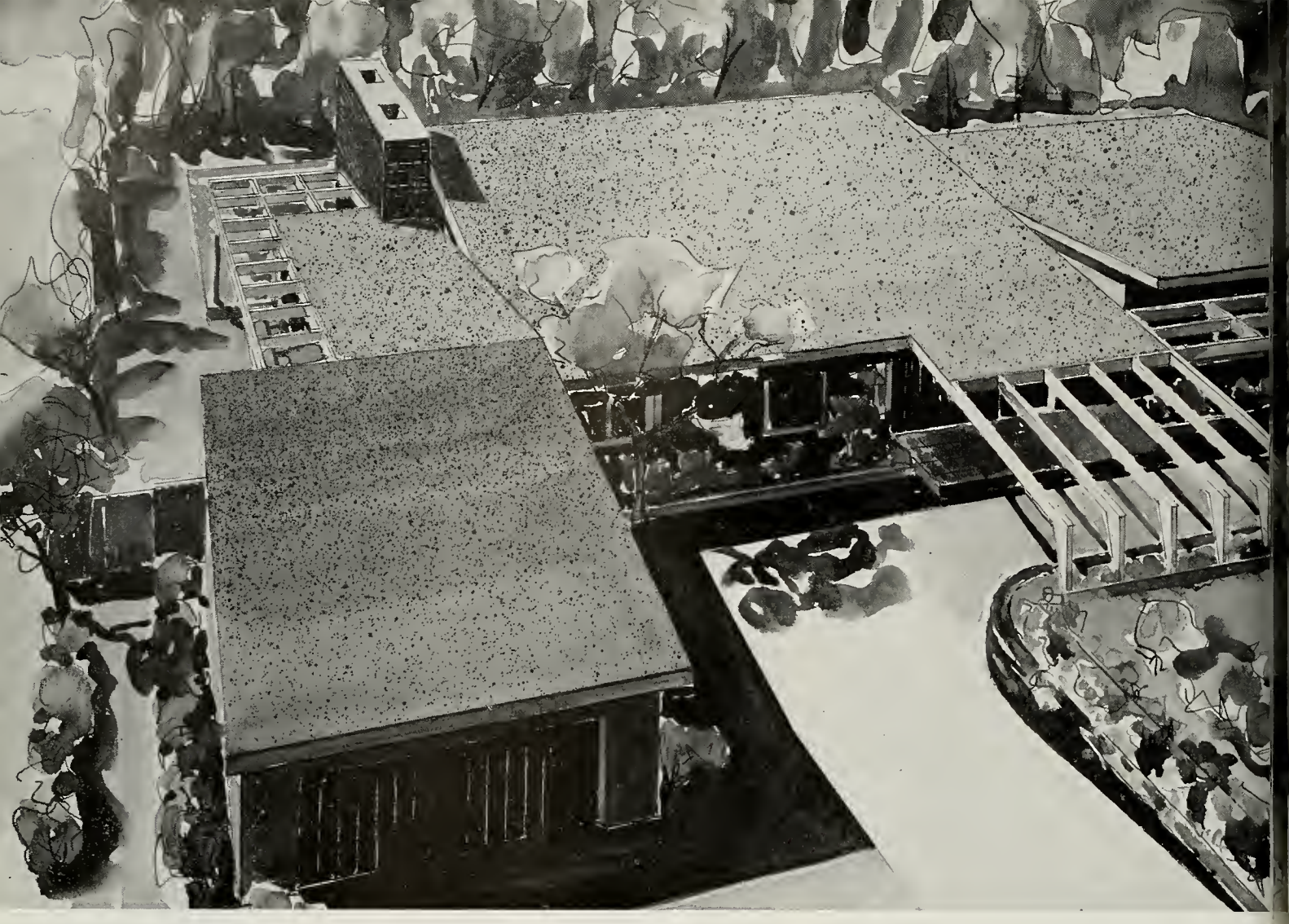
Onions in Wine Sauce a la Sylvaner

Cover two quarts of small white pickling onions with boiling water and allow to stand for fifteen minutes. Drain, remove skins but don't cut, just scrape the root ends. (There's reason for all this monkey business: the scalding will save you from tears, the scraping will save the onion from coming apart at the seams.) Cover the peeled onions with a bottle (4/5 quart) of white wine and a cup of white wine vinegar. Add a half-can of Italian tomato paste, a quarter-cup of olive (or salad) oil, a quarter-cup of sugar, a cup of bleached seedless raisins, two tablespoons of salt, and a little cheesecloth bag containing four cloves, four peppercorns, a pod of red pepper, and five sprigs of thyme. Cook slowly until the onions are just tender and the sauce thickened and topaz color. (If the onions cook too quickly, reduce the sauce separately.) Put into sterilized jars and seal while hot.

Tired? Better not be. When your December Californian arrives, and you see all the plans I've made for your Christmas tree cookies, you'll see what I mean!

pert bows and gay ribbons enhance the finest expression of the day

it's holiday time
and good cooks
can make a
Christmas merry!



THE CALIFORNIAN HOUSE

"It's a dream house of realistic people who want pleasant living in a contemporary atmosphere . . created for good taste."

That's how Paul Laszlo, internationally famous designer, describes The Californian House he has created to congeal your suggestions and requests. The Californian House, sponsored by The Californian Magazine, is a dream come true if your letters are the wishful criterion of today. Situated at 1041 Ravoli Drive in picturesque Brentwood, the house in construction embodies the desires of the majority of you who want to live "the California Way."

Roomy, yet compact, its one story contains approximately 1800 square feet, 440 more go into the two-car garage, 776 for roofed terraces. There are two light and airy bedrooms, a charming den, two baths, living room and dining room, which is a part of the living area, children's indoor play area, kitchen, fireplace, barbecue and patio. Even a built-in safe, which was the clever suggestion of Perdita Ritchie of Cold Spring, Kentucky.

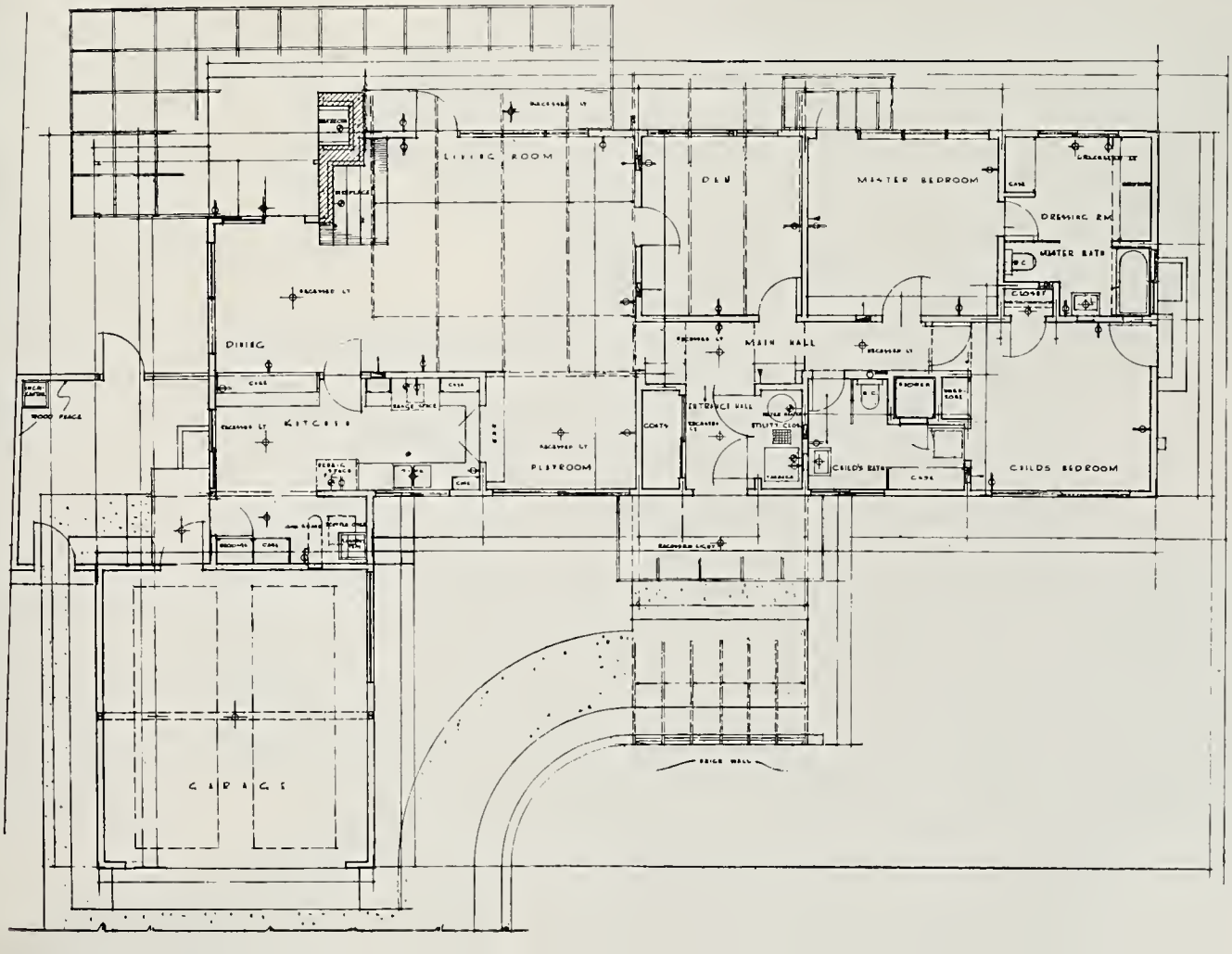
Facing the hills and ocean on the former Will Rogers Estate, The Californian House is a livable, comfortable home. Nearly all of you wanted plenty of room with minimum upkeep; built-in features to lighten house work. The Californian House is set back from the street to afford privacy, with a drive right to the door. Large windows facing the ocean and the hills actually give it two beautiful fronts. You'll find forced air unit heating with summer ventilation, a glass case between dining area and kitchen for easy serving and easy storage; combination dressing room and bathroom, protected outdoor dining area . . even a telephone connection at the barbecue. These are just a few of the Paul Laszlo executions of your idea.

Soon The Californian House will be ready to visit and view. An early issue of The Californian Magazine will announce the premiere and present a complete illustrated story of the house you wanted and conceived. With this floor plan and these designer ideas, you can live graciously, comfortably and luxuriously in The California Way of Life . . wherever you may be.



paul laszlo creates the california dream house in beautiful brentwood for your contemporary mood

Unique floor plan of one-story construction embodies the features you wanted . . two bedrooms and den, children's indoor play area, roomy kitchen with light and air, large living area combined with dining room, fireplace, barbecue, and an unsurpassed view of ocean and hills



A MAN LIKES HIS LEATHER



Somehow, fine leather becomes intimate with a man the minute it becomes his. His belt that is rubbed to a sheen, his wallet that's usually overstuffed, even the worn tobacco pouch that he drags out at the most embarassing moments, reflect more of the man than anything else in his wardrobe. Leather is a man's fabric . . . it becomes him as no other fabric does.

That's what makes suede the perfect Christmas gift for a man. He takes to it instinctively. It becomes his pet, and like this jacket, he wears it whenever the opportunity presents itself.

That, too, is what makes these two suede jackets so versatile. They fit into the mood, anyplace, anytime. A jacket for him and a cardigan for his son; both of sheer, soft suede, tailored with the fine tailoring detail that characterizes every California Sportwear item.

Sheer suede, so soft it feels like a fabric, so durable that it becomes more wearable as the years go by, is the latest development of the Golden West. This Californian knows how to wear it, and his son emulates his father's good taste. He combines his jacket with gabardine sport shirt, flannel slacks and soft comfortable shoes. A "natural" sportswear outfit, simple but in good taste. Perfect for a cool fall or a cold winter's wear.

←

The man's jacket is the "Elegante" model by CALIFORNIA SPORTWEAR. It has a three-button front, tie-belt, king-size pockets with flaps. In stone and chamois-colored sheer suede. About $62.50. The boy's three-button suede cardigan is the "Kid Coronado." And its leather buttons have gold rims. In sand color only. About $17.95.

for a pleasing wall picture

BY KITTE TURMELL





Lithagraphs and Auduban prints are grauped at twa levels af stairs in Max Factar's hame

Do the pictures on your walls lead lives of their own, isolated by lonely placement, lack of personality, or are they arranged and framed thoughtfully to dramatize and harmonize with their backgrounds and other furnishings? In picture placement, as in all home decorating, there are traditional and contemporary fashions; conventional and original arrangements. In California, today, the trend is toward wall treatments as colorful and unregimented as carefree outdoor living.

Decorator Dick Turpin did two separate groupings of pictures to dramatize the lower and upper staircase walls at the Beverly Hills home of Max Factor, Jr., providing an interesting view, from above and below, but neither intrudes on the other since you can see only one grouping at a time. On the lower wall, visible from entrance hall, ten original lithographs are combined in stepped lines which parallel the rise of the stairsteps. Mounted on yellow mats, their narrow mahogany frames accent the contrast with light coral walls, gray chenille carpeting, and an off-gray shadow box window treatment at the turn of the stairs.

In the upper hall, shadow box frames of more of the mahogany, to match the balustrade rail, enclose the Audubon prints, vividly flecked with red, green, yellow and chartreuse. The prints flank a large English garden scene, and are arranged in diagonal line to support and draw attention to the master picture.

At the home of Mr. and Mrs. Davis Factor, six matched round-framed family portraits, with deep turquoise mats, stand out against the wall above the fireplace.



Family portraits add interest to fireside wall in this beautiful Beverly Hills home

at **PALM SPRINGS** for the patio

HOFFMAN CALIFORNIA ROBETTE

T. M. REG. APP. FOR



at **BAR HARBOR** for the den

at **MIAMI** for yachting

at **SOLDIERS' FIELD** for faotball

at **SUN VALLEY** for winter sparts

. . . wherever smart peaple gather yau'll see the Califarnia Rabette . . . the lightweight 100% virgin wool blanket far casual living. It's a beautiful Christmas gift!

Cames in two sizes, 58x42, $7.95 . . . 58x72, $12.95, pastpaid.

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(Add 2½% sales tax for delivery in California)

Specify yaur calar choice by number. Calar Na. 1 is shawn above; five other vivid California calars are shawn belaw

2 3 4 5 6



A NEW ANGLE on skirts . . . Preview Sportswear mitres multicolor stripes . . . wonderful contrast for bright blouses or sweater like this zephyr by Maurice Holman. Flannel skirt, about $9 at Hale Bros., San Francisco; Swelldom, Los Angeles.



Casual Strappings

Choose wonderful California accessories to compliment your sportswear... casual and correct are "Vic" Colton's wedge shoes, Emmet's cowhide bags, Coro gold collar, Parker's pigskin gloves.

●

You'll take greater pride in these glamour-made California pretties, highly original and dramatic: Ted Saval's platform shoes, Ben Brody suede bags, Coro jewels, Ailuj suede gloves.

Elegant Trappings







YOURS TRULY...and so easy to order

Beautiful hand work on the cutout beaded monogram makes this the one blouse you will cherish. It's carefully tailored by Deauville Models in fine tissue faille crepe. Monogram in silver, gold, black or white beading. Blouse in white only. Sizes 32 to 38. Send for it now...delivery within 2 to 3 weeks Only $14.95 complete with monogramming.

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KATHY'S

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Enclosed please find check or money order for $14.95. Send me by parcel post the white monogrammed blouse as advertised.

Up to 3 INITIALS ☐ LEFT ☐ CENTER ☐ RIGHT

BEADING COLOR_____ **SIZE (32 to 38)**_____

FULL NAME_____

ADDRESS_____

CITY_____ **STATE**_____

California residents please add 2½% state sales tax. 3% within Las Angeles.

NOVEMBER WEATHER DATA

	Los Angeles	San Francisco
Average Maximum	72.7	62.9
Average Minimum	51.2	50.7
Highest	96	83
Lowest	34	38
Percentage Sunshine	79	63
Precipitation	1.08	2.45

VACATION LATE?

SO YOUR vacation comes late this year? Take heart! Take a train or plane and come west! November in California is a thanks-giving period for wonderful and countless enchanting things to see and do.

What to wear? The majority of the days will be balmy with an occasional tinge of crispness. Your tailored travel suit will fit beautifully into the November picture for shopping, luncheon and sip 'n' run cocktails. For later hours . . informal dining, dancing and the theatre . . there's nothing like a dark dinner suit in satin or moire . . an artist's beret of black velvet can be worn with either, and you'll find it easy to pick.

November in California is a month for slacks and pedal-pushers, for sweaters and gay little jackets . . you'll wear them for lounging, for scuffing through leaf-strewn paths and for moonlight beach sorties. As always, there will be plenty of sun in California . . Palm Springs, its season just well under way, will beckon you down for its incomparable desert-mountain beauty and its perpetual round of fun . . you'll want sun togs and one or two light prints.

Indispensable roundabouter is the long-sleeved casual classic dress . . a dark stripe on light, with dark accessories to fill many a bill. And if your itinerary includes rustic sojourns, you'll love having a tweed jacket and a bright wool skirt. Scarves, of course, several of them.

For football games, the races, and for traveling, the ideal accoutrement is a soft, full-swinging suede coat, perhaps with matching beret. And your fur coat comes into its own for after-sundown wear. Holiday dining, family conclaves and jewel-tone wool or knit dresses go hand-in-mitten . . and en route to your dinner destination, a gay wool topper is a must.

Try day and evening tricks with a jerkin of dark wool threaded with bright metal. For days, it can be worn over a long-sleeved tailored blouse and skirt . . for evenings wear it with over-the-elbow gloves and a long slim skirt of dark wool-crepe.







WHERE TO BUY PALMDAYL BLOUSE

The lovely Palmdayl blouses as pictured on page 41 are available at the following stores:

ALASKA: Fairbanks, Gladys Morris Ladies' Ready To Wear; Anchorage, Smart Shop; Seward, Moody's Dept. Store; Ketchikan, J. R. Heckman Inc., Juneau, B. M. Behrends Co.; Sitka, Ann's Apparel.

ARIZONA: Phoenix, Porter's & Korrick's; Flagstaff, Babbitt Bros.; Tucson, Jacome's; Winslow, Babbitt Bros.; Kingman, Central Commercial Co.

CALIFORNIA: Blythe, Halby's; Van Nuys, Sporty Knit; San Francisco, City of Paris, Helene's; Burlingame, Town & Country Shop; Bakersfield, Harry Coffee, Malcolm Brock Co., La Cresta Village Frock Shop; Merced, Selb's; Oildale, Alma Mae Smart Shop; Oxnard, Dolly Brigham; Paso Robles, Chamber's Dress Shop; San Diego, Hafter's; Claremont, Town & Country; Santa Barbara, Jack Rose; San Luis Obispo, Ru-Mae Shop; Pismo Beach, Dorotha Harding; Inglewood, Marbro's; Laguna Beach, Stuart Avis; Seal Beach, Kute-Togs; Ontario, Henry's; Lake Arrowhead, Bud Sigs; Whittier, Justine's; Balboa, Surf & Sand; Pasadena, Bullock's-Pasadena; E. Los Angeles, Bette Duke; Glendale, Knit Togs; Compton, Knit Togs; Beverly Hills, Nobby Knit; Oakland, H. C. Capwell Co.; Berkeley, J. F. Hink & Son; Taft, Pruiett's; Fresno, Harry Coffee, Swendra's; Lemoore, Clayton's Dress Shop; Shafter, Johnson-Neuman; Tulare, Lois Style Shop; Pacific Beach, Carolyn's; National City, Ethel's; La Jolla, Iller's, Inc.; Ventura, Jack Rose; Fallbrook, Vivienne's; Alameda, Dorothy's of Alameda; Santa Ana, Mottingly's; Redondo Beach, Herman's; Burbank, Townley's; Fullerton, Kingsbury's; Bell, Fashion Shop; Montebello, West-Ways; Los Angeles, Bullock's and Bullock's-Westwood; Long Beach, Knit Togs; Huntington Park, Knit Togs; Santa Monica, Campbell's; San Fernando, Valley Sportswear; Monrovia, McBratney's; Temple City, Murphy's; No. Hollywood, Rathbun's; Belmont Shore, Sportbar; Montrose, Scanlon Sportswear; Pomona, Taylor's Sportswear; Anaheim, Clorice Apparel; Covina, Eleanor's of Covina; Hollywood, Nobby Knit; San Bernardino, Sport Togs; Riverside, Kristy's.

COLORADO: Colorado Springs, C. V. Clamp Ladies' Shop; Denver, Daniels & Fisher; Grand Junction, Harry B. Manuel; Pueblo, Day-Jones Co.

FLORIDA: Miami, Sally Anne Sportswear.

IDAHO: Boise, The Falk Mercantile Co.; Lewiston, Scotty's; Pocatello, Fargo-Wilson-Wells.

ILLINOIS: Chicago, James F. Bisset Co.; Community Gift Shop, Lola Wendorff; Highland Park, The J. B. Garnett Co.; Glencoe, Garnett & Co.; Evanston, Ruda's; Wilmette, Hoffman Bros., Ethel Mannerud; Lake Forest, Garnett Co.

INDIANA: Indianapolis, L. S. Ayres.

KANSAS: Colby, Colby Classics.

MINNESOTA: Minneapolis, The Dayton Co.

MONTANA: Billings, The D. J. Cole Co.; Bozeman, Chamber-Fisher Co.; Great Falls, Andrew Thisted & Sons, Inc.

NEBRASKA: Kimball, Vogue Shop; Sidney, Princess Shoppe.

NEVADA: Las Vegas, Ronzone's Dept. Store, The Dude; Reno, Wonder Millinery & Dress Shop.

NEW MEXICO: Albuquerque, Kistler-Collister Co.; Clovis, Thelma's; Roswell, Elizabeth's.

OREGON: Pendleton, Mosette's; Medford, Burleson's; Portland, Olds Wortman & King; Newberg, Miller's; Sweet Home, Moore's; North Bend, The White House; Coos Bay, The Hub; La Grande, Rath's; Redmond, Ethel Smith's Dress Shop; Burns, The Vogue; Portland, Charles F. Berg; Hermiston, Burnham & Burnham; Coquille, Lorenz Dept. Store; Oregon City, Audre's; Gresham, Pauletta's; Roseburg, Miller's; Bend, Rath's; Ashland, Pentzer's.

OHIO: Dayton, Lenore Zapoleon.

TEXAS: El Paso, Popular Dry Goods Co.

UTAH: Salt Lake City, Wolfe's Sportsmen Hdqs.; Salt Lake Knitting Store; Ogden, Fred M. Nye; Provo, Evan Thomas Co.

WASHINGTON: Bellingham, Victor's; Kennewick, The Crest; Richland, Hurt's Apparel; Camas, Wadsworth Gown Shop; Burlington, Maxine's Style Shop; Grandview, Rose Dress Shop; Ritzville, Rummer's Style Shop; Sedro Wooley, Mary Louise Shop; Ellensburg, Morgan's; Pullman, Betty's Fashion Shop; Prosser, Perry's Women's Wear; Port Orchard, Barbara Best Fashions; Walla Walla, King's; Longview, The Style Shop; Enumclaw, Knowlton's; Yakima, Jess Barber's Sport Shop, Miller's; Clarkston, Lee Morris Co.; Pasco, Morion's; Spokane, Rusan's; Wenatchee, The Fashion Shop and Alaska Dress Shop; Toppenish, June's Specialty Shop.

WYOMING: Rawlins, Ferguson Mercantile Co.; Newcastle, Wallack's; Cody; K & K Shop.

WHERE TO BUY YOUR "MISS PREVIEW SKIRT"

The new motch-slim "Miss Preview" skirt, as advertised on page 16, is available at the following stores:

ALABAMA: Birmingham, Parisian; Montgomery, Montgomery Fair.

ALASKA: Anchorage, Carol Shop.

ARIZONA: Tucson, Taylor's.

CALIFORNIA: Alameda, Miss Alameda; Alhambra, Betty Co-Ed, Lieberg's; Anaheim, Clarice; El Centro, Hazel Hirch; El Monte, Miss & Matron; Gramercy Park, Eleonore's; Compton, Jr. Deb; Claremont, Brickman's; Fullerton, Kingsbury; Glendale, Comeo; Hollywood, Dearden's, Regina Sport Shop; Holtville, Swanson's; Inglewood, Ritz Apparel; Indio, Harris Co.; Hermoso Beach, Jean's; Manhattan Beach, Jean's; Huntington Park, Dearden's; North Hollywood, Sporty Knit; Oakland, Hale Bros.; Ocean Beach, Veda Moss; Pomona, Mr. Jills; Pasadena, F. C. Nash; Redlands, Blum's; Riverside, Kristy's; Sacramento, Hale Bros.; Stockton, The Wonder; San Diego, Hafter's; San Bernardino, Harris & Co.; San Francisco, Hale Bros.; San Jose, Hale Bros.; Santa Barbara, Wendel's; Santa Ana, Mottingly; San Pedro, Lewis; Santa Monica, Morbro Campus Shop; Temple City, Lieberg's; Tulare, Allen's Style Shop; Whittier, Tibbett's.

COLORADO: Boulder, La Salle's; Denver, Joslin Dry Goods; Colorado Springs, Perkins-Shearer.

FLORIDA: Miami, Burdine's.

GEORGIA: Augusta, J. B. White.

HAWAII: Honolulu, Bunny's.

IDAHO: Pocatello, Fargo-Wilson-Wells.

ILLINOIS: Joliet, Boston Store.

INDIANA: Terre Haute, Root Dry Goods Co.

MASSACHUSETTS: Boston, Neal's of California.

MINNESOTA: Duluth, Duluth Glass Block.

MISSOURI: Joplin, Chenault's; Kansas City, Jones Store.

MONTANA: Butte, Hennessey & Co.

NEVADA: Las Vegas, Johnson's.

NEW YORK: New York, John Wannamaker.

OHIO: Cincinnati, McAlpine's; Toledo, Lion Dry Goods.

OREGON: Leon's in Astoria, Salem, Klamath Falls, Eugene and Medford.

PENNSYLVANIA: Philadelphia, John Wanamaker; Pittsburgh, Frank & Seder; Wilkes Barre, Lazarus Store; Lancaster, Wott & Shand, Inc.

SOUTH CAROLINA: Greensville, J. B. White.

TENNESSEE: Nashville, Coster Knott; Chattanooga, Lovemon's; Memphis, J. Gerber.

TEXAS: Houston, Byrd's; Ft. Worth, Monnig Dry Goods; San Antonio, The Vogue.

UTAH: Ogden, Nadine's; Salt Lake City, Salt Lake Knit Shop.

WASHINGTON: Everett, Chaffee's; Seattle, MacDougall & Southwick; Tacoma, Peoples Store; Yakima, Peoples Store; Port Angeles, Peoples Store; Chehalis, Peoples Store; Ellensburg, Peoples Store; Bellingham, MacDougall-Southwick; Mt. Vernon, MacDougall-Southwick; Wenatchee, MacDougall-Southwick; Voncouver, Leon's; Longview, Leon's.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (section 537, Postal Laws and Regulations).

Of The CALIFORNIAN, published monthly, at Los Angeles, California, for September 24, 1948.

State of California, County of Los Angeles—ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared J. R. Osherenko, who, having been duly sworn according to law, deposes and says that he is the Publisher of The CALIFORNIAN, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, J. R. Osherenko, 1020 S. Main St., Los Angeles 15, Calif.; Editor, J. R. Osherenko, 1020 S. Main St., Los Angeles 15, Calif.; Advertising Director, William J. Bowen, 1020 S. Main St., Los Angeles 15, Calif.; Managing Editor, Oonald A. Carleon, 1020 S. Main St., Los Angeles 15, Calif.
2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) The CALIFORNIAN Magazine, Inc., 1020 S. Main St., Los Angeles 15, California: Oonald A. Carlson & Genevieve Carlson, 339 N. Bronson Ave., Los Angeles, Calif.; Margo K. Frankel, 301 Tonawanda Dr., Des Moines, Iowa; Babette Frankel, 301 Tonawanda Dr., Des Moines, Iowa; Philip Kustner, 3815 Main St., Riverside, Calif.; Sylvan Mendelsohn, 1139 Alvira St., Los Angeles, Calif.; Carol Osherenko, 802 N. Bedford Dr., Beverly Hills, Calif.; Joe R. Osherenko, 802 N. Bedford Dr., Beverly Hills, Calif.; Louis Osherenko, 711 Ellery Dr., San Pedro, Calif.; I. H. Prinzmetal, 9441 Wilshire Blvd., Beverly Hills, Calif.; Herman Sonnabend, 7004 Beverly Blvd., Los Angeles, Calif.; Saul Silverman, 1450 Broadway, New York, N. Y.; Lucille & Robert Farnham, 1120¾ Hacienda Pl., Los Angeles, Calif.
3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) J. R. Osherenko, Editor & Publisher.

Sworn to and subscribed before me this 24th day of September, 1948.

(Seal) Erma A. Potter

(My commission expires August 28, 1951)



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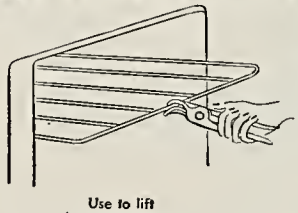
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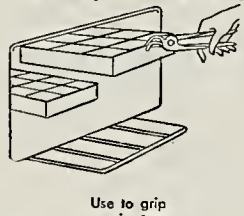
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The large paddle is a good mixer in iced tea or a tall drink, the short muddler for Old Fashioneds. They make a very special thank you for a favorite hostess or a gift for a late summer wedding. Handforged of sterling silver the long paddles are $4.80 each and the muddlers $3.60 each, tax included. Postage 25c.

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Care of fine hosiery—try this way.

Handle with soft hands, don't snag them with rough nails or a hang nail.

Put on hosiery by placing over the toes and easing up over the heel and ankle with one hand either side . . . gently, don't pull on or off roughly. To remove reverse the procedure.

Launder hosiery immediately upon removal. Use gentle soapy tepid water and slush the stockings about, don't rub. Rinse several times to be certain that all soap has been removed. Roll in towel for several seconds to absorb excess moisture, then hang to dry. Shaping the hosiery as it is put up to dry will quicken the drying time and leave them flat for folding. Put them into padded hosiery box when not in use.

Longer life for each pair will result with rotation and you'll save by buying two pair in each color. Fashion wise this year are wearing muted tones that blend the costume into the shoes.



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They're here at last—they won't aut—Gleaming solid metal hold corn on the cob; now eat with pleasure—Handles kept cool by turned air-space fins—Easily twist cob ends—Won't break or melt —Ideal gift for every family, every

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INCORPORAT
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ERE TO BUY THE STELLAR ROBES

orful Stellar robes, as advertised on , are available for holiday gifts at wing stores:

Fairbanks, Jeanette's and Lucille's; n, Roberta's.

A: Phoenix, Goldwater's.

NIA: Alameda, Town Shop; Beverly ta Strauss and Livingston's; Brawley, King; Compton, Smart Shop; El Centro, King; Fairfield, Hyde Co.; Fresno, Jos. ; Hayward, Bressman's; Hollister, n's; India, M. O. King; Lancaster, Los Angeles, Kay's Dept. Store, Brown's, Robinsan; Lompoc, Rudolph's; Lang Beach, Pavey's, Walker's; Martinez, Florence Shop; Oakland, H. C. Capwell, Westbrook's, Jos. Magnin, Lindberg's; Pamana, Ora Addies; Pala Alta, Lundin & McBride, Jos. Magnin, Sue Berry Salon; Paradise, Ye Town Shop; Pasadena, Posadena Corset Shop, Fashionette, Bullack's-Posadena; Pittsburg, Mory's Dress Shop; Pacific Grove, Holman's; Redding, C. M. Dickers, Inc.; Redlands, The Harris Co.; San Bernardina, The Harris Co.; Sacramenta, Jos. Magnin Co.; San Diego, Gilda, Walkers'; San Mateo, Jos. Magnin; San Leandro, Julio's; Santa Barbara, Trenwith's; Santa Monica, Campbell's and Berkeley Sport Shop; Santa Rosa, Rosenberg's; San Francisca, Maison Mendessolle, Barbara Lexington, Jos. Magnin, City of Paris, Emporium, H. Liebes & Co.; Temple City, Leora Blessinger; Vista, Laretta Marie Shop; Vallejo, Levee's.

COLORADO: Colarada Springs, Kayfman's; Denver, Chez Marie, Norman's Casual Shop.
CONNECTICUT: Hartford, G. Fox & Co.
IDAHO: Pocatello, Paris Co.; Baise, Brookman's.
ILLINOIS: Cicera, La Vida Shop.
KANSAS: Wichita, Geo. Innes Co.
LOUISIANA: Bogalusa, Goldman's.
MONTANA: Butte, Cannon's.
NEVADA: Rena, Jos. Magnin.
NEW MEXICO: Albuquerque, Kistler-Callister Co.
OKLAHOMA: Oklahoma City, Halliburton's.
OREGON: Oswega, Fredo's Town & Country; Portland, Meier & Frank; Salem, Smart Shop; Roseburg, Mabel Lewis.
OHIO: Cleveland, The Higbee Co.
TEXAS: Rosenberg, Libby's; San Antonio; Vogue, Inc.
UTAH: Ogden, Fred M. Nye Co.; Cedar City, Maderne Style Shop.
WASHINGTON, D. C.: The Hecht Co.
WASHINGTON: Tacama, Knettle's; Chehalis, Boynton's Smart Shop; Seattle, Frederick & Nelson; Spakane, Alexander's.
WYOMING: Worland, Smart Shop.

BUREAU CARE

To protect the top af yaur bureau, keep a piece af white blatting paper under the cover ta absarb anything that happens ta spill. The drawers will be easy ta keep fresh and clean if yau paint them an the inside with white enamel. Yau can save cleaning time by lining the drawers with ailcloth, but if yau use white paper lining, use transparent tape ta hald it firmly in place. If yau're using a drawer ta stare clathes, caver them with brawn paper ta help keep out the dust.



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Sensitive! Accurate! New!

The HUMIDIAL combines in one lightweight attractive case a standard Thermometer and a novel, accurate Relative Humidity Indicator. This inexpensive instrument serves as visual aid in regulating humidity, insures maximum comfort and better health, warns against mold and mildew. An important aid in weather forecasting. Order it for your home and for your friends.

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HUMIDIAL MANUFACTURING COMPANY
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You'll Be Smitten With This California Foot Mitten!

the wanderful barefaat comfart and faat protection of these oriental-inspired faat mittens. bs are for patia, paal, swimming, dance classes, dorm and indaor lounging. s and colors accessarize your every need: faded blue denim; white terrycloth; Everfast in black, yellaw, aqua, white and red. Sizes S-M-L.

your check or maney arder for $2.95 (add 8c sales tax for Californians) to
MARGORITA SHOP • 1018 South Main Street, Los Angeles 15, California

SALT SHAKER THAT ALWAYS POURS IN DAMPEST WEATHER

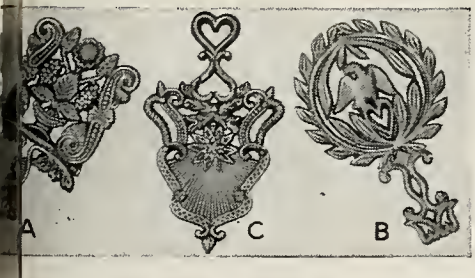


This beautiful BLUE MAGIC salt shaker is made of crystal clear glass. This new invention has a moisture absorbing cap which may be set aside during mealtime. Lasts indefinitely. Keeps salt dry and free flowing at all times. A pepper shaker to match and small plastic funnel included in this superbly styled condiment set. An ideal hostess gift. Guaranteed by Gaad Housekeeping. Send for a set now. You may want mare before damp weather arrives.

Price **$2.50** per set postpaid

SILVERMINE SPECIALTIES CO. Box 336, New Canaan, Conn.

ENNSYLVANIA DUTCH HEIRLOOMS



Early American trivet repraductions. Will hold teapots, flawer pats, ar hat plates. Or hang them as decorative wall plaques. (A) Grape; (B) Colonial Eagle; (C) Star. $1 each, $2.75 far 3, postpaid. Money back guarantee. Overall length, approx. 9" in smaky black iran.

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Children love to play with these miniature groceries. They are exact reproductions of those on mother's shelf, made of wood for durability. Order this appealing set for all the young fry on your Christmas list. Just $1.00 for the set of ten, postage prepaid. (No C.O.D.'s please).

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Sizes 8½ to 11.
Brown Toast—to wear with brown and beige
Autumn Dusk—neutral for brownish taupe and beige
Honey Almond—flattering with light brown, beige and greens
Smoke Cloud—blends with slate and smokey gray and taupe

Lady Irene
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BEWITCHING NYLONS

in breath-taking fall shades
. . . choice of sheerness
Featuring the new high-moulded heel

51 Gauge, 30 Denier — 3 PR. for $4.00
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Gift Wrapped on Request
Satisfaction Guaranteed or Money Refunded

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3 Prs. $4.00 ☐ 3 Prs. $4.75 ☐ 3 Prs. $5.75 ☐
Size:_____ Color:_____
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KNITTER'S DELIGHT
. . . . FOR A PERFECT GIFT!

Dazzle those knitters on your gift list with a HERO GIFT KIT! Cleverly constructed, compact, rayon moire kit, handily carried in knitter's bag. An ideal gift combination! red, blue, wine, black, green and rose, also stripes and plaids. (We reserve the right to ship color of our own choice.)

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$4.00 each or $7.50 pr.

Demi-tasse cups and saucers or three inch pottery pitchers (above scenes).

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Your favorite vacation spot or home painted on a ten inch china plate from snap-shot (send color description) $5.00.

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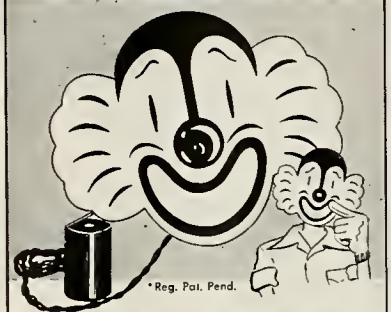
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His nose LIGHTS UP!

BLINKO*

THE CLOWN MASK

the biggest laugh-getter in town



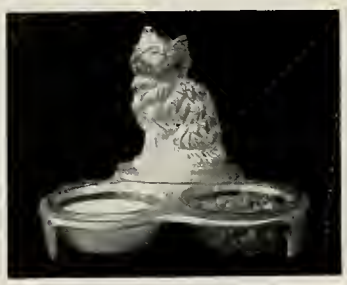
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PRICE, $3.75, POSTPAID. No C.O.D.'s

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It's Attractive!
It's Practical!

Hand-made of half-inch natural white oak, banded with 4 brass hoops, it belongs where it will be seen. Measuring 6"x 4", it can hold $11 in pennies, or $32.50 in nickels, or $150 in either dimes or quarters (we've tried it!) protected by a foolproof lock and key. Bet you'll want one!

$2.95 postpaid
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PELI-CAN BAR BIRD. The new Peli-Con opener punctures a bigger hole for easier pouring of canned liquids. It is also an excellent bottle opener and pryer-offer of jar tops . . . heavy enough to crock cube ice. Of solid aluminum with cutting point and edges of hardened steel. $1.95 postpaid.

A SUGGESTION FOR Christmas

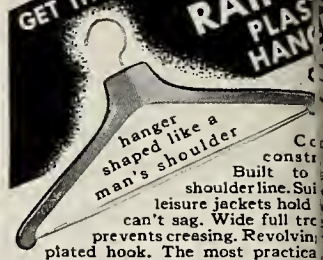
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TO EVERYONE . . EVERYWHER

Santa's Chocolat

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POSTMARI direct fr SANTA CLAUS SANTA CLAUS, I



A specially-selected assortment of truly fine light ar chocolates, actually mailed from Santa's home. Be origina delicious Santa's Chocolates to the "favorites" on your l Christmas delivery, we promise!

No. 1003 2½ lb. box . . $2.89
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Santa Claus-Lan

44 HOLIDAY BLVD. SANTA CLAUS, IN

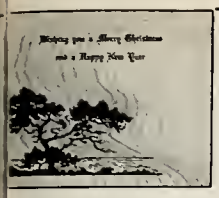


Time for Christmas

POCKET ALARM WATCH is created e pressly to fill the need for the unu yet practical and most appealing Far his pocket or her purse, this high Swiss 7-jewel movement w opens to stand like a clock—usefu desk or dresser. Bell alarm. Choic light or dark dial. Postpaid, $2 in gold plate, $16.24 in chrome.

Harley's Clock S

Altmon Bldg. Kansas Cit



Merry Christmas"

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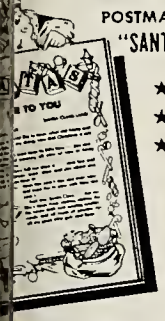
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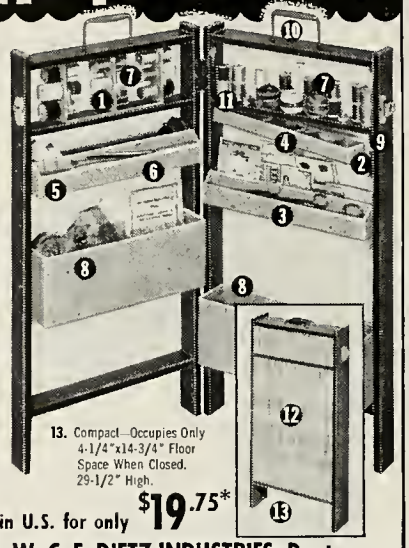
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*Not including thread, scissors, etc., shown to illustrate SewHelper in use.

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Use the bulletin board to remind everyone of the purpose of your budget. You're saving for a car . . . cut out a picture of the one you're aiming for and keep it at the top of everybody's mind by giving it prominent space on the board.

The children can rate space with good report cards, birthday greetings and latest snapshots.

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For your scissors, pins, needles, tape measure, thimble, snaps, hooks and eyes, silk and cotton spools of thread, buy a fishing tackle box with a removable tray inside and convert it into a pretty sewing box. Paint it in a pastel shade to blend with the prevailing color scheme.



Individually Yours

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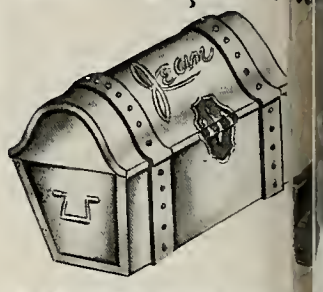
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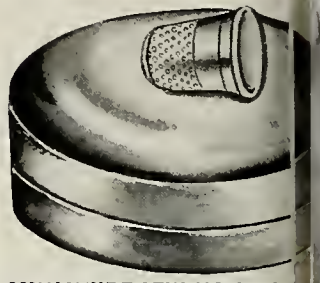
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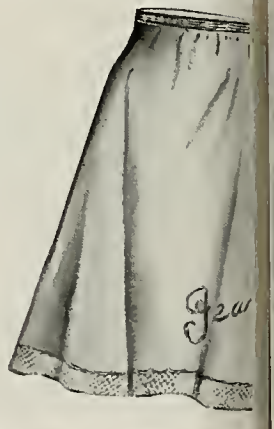


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gift for purse or dressing table. C
velvet lined. Inside fitted with
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CALIFORNIAN

A MAGAZINE STYLED FOR COLORFUL LIVING

DECEMBER 1948



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VOL. VI NO. 5 . . . DECEMBER, 1948



ON THE COVER: Blazing white . . . for the resort horizon now, for summer drama later. Louella Ballerino uses Seabreeze, a Seaglow fabric, for the pert little page boy jacket, with two-tone flare tie of Couture silk shantung, about $20, and mantailored shorts, about $12. And the extremely dramatic pleasure ensemble, slacks with scarf tie, and picturesque long tunic coat lined in matching silk shantung, (not shown), about $69. Both in sizes 10-16, at J. W. Robinson, Los Angeles; J. L. Hudson, Detroit; Kaufmann's, Pittsburgh. Stylemaster shoes. Wreath of antherium and golden hibiscus by Biltmore Florists.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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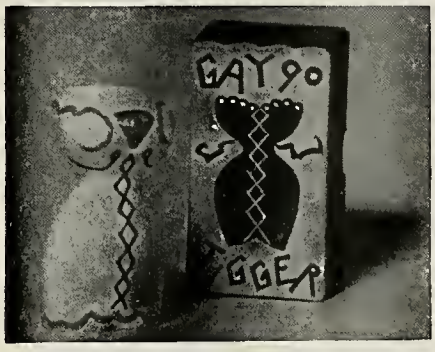
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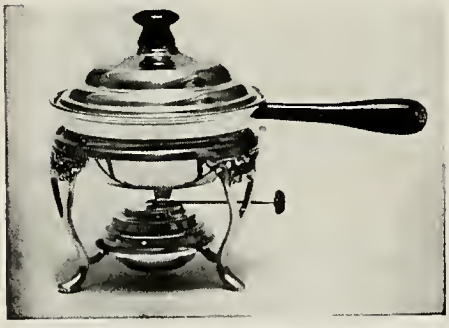
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YARN DOG: This thoroughly housebroken pet, in yarn, gazes out at you from a blonde wooden frame. Dog is set in relief. Wonderful for den or children's room. $5.00, postpaid.



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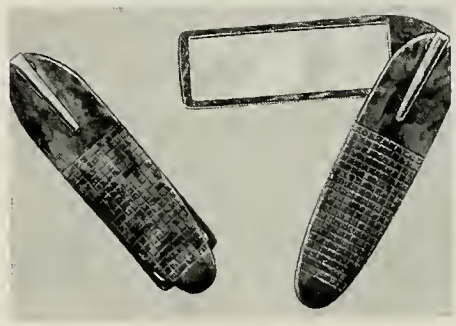
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shopping



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SEE BETTER . . . says this gift. With this beautiful new type of magnifying glass, you can give friends "seeing comfort" for years to come . . . you can read newspaper print a column at a time, for the 3¼" lens provides a large, sharp field of vision. Longview magnifies 2½ times, folds into a handsome plastic handle. You'll be proud to give, or own, a Longview. Packed in a gift box, $6.50 postpaid. If not completely satisfied after 10-day trial, money will be refunded. Edroy Products Co., Dept. A, 480 Lexington Ave., New York 17, New York.



PURE GOLD . . . are the petals that whirl and swirl with every motion of the bottle in this exhilarating perfume, so appropriately named White Christmas. It is the breath of fresh-fallen snow, heightened by the magic of nature's woodland. This delicious scent for the season's glamor touch you'll want for yourself, and for your friends. White Christmas Perfume is $7.80 the full ounce, including the excise tax, 2½% sales tax in California. Order now for the holidays, from The Margorita Shop, 1018 South Main Street, Los Angeles 15, Calif.



STOP THAT PEEKING . . . here's the new No-Peek-O, the smart streamlined aluminum set that prevents peeking in gin rummy and other card games. It keeps the cards in neat order, and the cleverly designed felt base protects your table and prevents slipping. You'll want several for yourself and for unusual gifts. They're attractively packaged and available in beautiful shades of blue, green or red. Postpaid, only $1.00. Sorry, no C.O.D.'s. Order direct from the Balas Manufacturing Company, 3804 Woodland Ave., Cleveland 15, Ohio.



THREAD-A MATIC . . . this new automatic threader, of durable plastic with precision mechanism, makes it possible to thread needles with one finger! Easy for children and adults, it threads needles from 3 to 9, thread from 36 to 100, cotton, silk, nylon, or mercerized. To simplify your sewing, just $2.95 postage prepaid. Add 2½% sales tax in California, 3% in Los Angeles. Send your orders to Fred L. Seymour Co., Box 1176, Beverly Hills, Calif.

roundup

MOTHER 'N DAUGHTER ENCHANTTRESS . . . the popular Enchant-Tress (scarf-hood), now also for the little miss. Makes adorable mother and daughter set, attractive and ever-so-practical. Mother's, in navy, hunter green, white, gray, red, royal, kelly, brown or black wool worsted jersey, $3.95. (Also in metallic fabrics for dressy wear). Daughter's, with gay felt trim on wool jersey, in red, royal, green, white or powder, $2.95. At leading department stores everywhere, or write California Sportlets, 860 S. Los Angeles St., Los Angeles 14, Calif.



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TIDY TOES . . . Tabbies present this latest version of the California foot mittens. Styled for indoor lounging, dorm, patio and pool, this adorable set features a new two-button back closing. For comfort and foot glamour. Tabbies are exciting Christmas news. Soft satin in black, white or pink; and quilted chintz in red, yellow, green or blue. Sizes S-M-L. Send your check or money order for $3.95 (add 10c tax in California, 12c in Los Angeles)* to The Margorita Shop, 1018 South Main, Los Angeles 15, Calif.



DURSTON'S HOMEMADE CANDY . . . most delicious candy you've tasted, made by Clifford Durston, for twenty-six years a famous Los Angeles candy maker. You'll love the rich chocolate creams and the crisp crunchy nut-filled delights. This variety pack includes pecan nut, vanilla and rum creams; nougats and almond chips; and mint dips, toffee clusters, chewy caramels. This hand-dipped homemade candy is sold direct from Durston's, Box 1176, Beverly Hills, Calif., and is yours for just $1.50 the pound, or $2.75 for two pounds, postage paid.

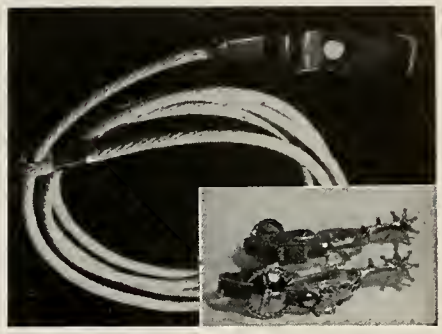


IT'S A RAZOR . . . this ingenious purse-size blade and base, simulated to look like a fountain pen. For milady's purse, or the gentleman's pocket, this compact gold-plated shaving unit unscrews and the razor bead slides into the base. Five blades are included, and the unit uses Schick or Ardel blades. Beautifully gift-boxed and wrapped, with gift card included. $2.50, including parcel post and insurance. Order for yourself and your friends, from Ireenor Novelties, P.O. Box 1172, Grand Central Station, New York 17, New York.



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Xmas Gifts in the California manner



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MILK SET: Frisky ceramic cow-pitcher. Matching mug comes with barnyard pictures. Pitcher and mug, boxed, for $3.95, postpaid.



TINY TEPS: Step up for the youngsters, and very handy for bathroom use. Aluminum frame, painted plywood steps, non-skid rubber feet. Shipped flat, easily assembled. $3.95 (add 25c for postage).

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HOLLYWOOD'S newest rave at a price made to order for you. Harold's drawstring pouch bag and stunning anklet sandals are made in Hollywood of beautifully marked genuine unborn calfskin . . . silken smooth and rich as fur. The Pinto bag is roomy and has a genuine leather drawstring. The petite Pinto sandals are glamour-styled too, with flattering ankle straps and gold buckles. Sizes: 3½ to 9. Fit guaranteed. Bag or sandals can be bought separately.

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PALM SPRINGS PINTO SANDALS @ $6.95.....SIZE.....
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City.....Zone.....
State.....

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presents
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- California Living
- Wonderful Recipes

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shopping



POP GOES THE . . . party! And here's the modern touch for that old-fashioned favorite. This handsome aluminum Electric Corn Popper makes the popping more fun, whether it's for a party or for the family circle. Through its clear glass oven-proof turret you can see the corn pop and fill the bowl. Fully automatic, for AC or DC current, $9.95. Hundreds of others in gift catalog CM3. Free. Send your orders to Hammacher Schlemmer, 145 East 57th Street, New York 22, New York.



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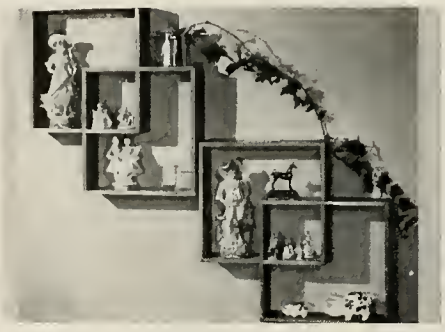
ROUND-THE-POLE . . . patio table cloth. A summery reminder that makes a perfect Christmas gift is this gay table cloth . . . just throw it 'round the pole and zip it up! Hand-printed in attractive basket weave of mercerized cotton, richly colored in red and white; blue and white; or green and white. It fits any garden table, round or square. Just $4.95, postage prepaid. Californians add 2½% sales tax. Matching ready-hemmed napkins, 18" wide, just 40c each. Send your orders to The Margorita Shop, 1018 South Main St., Los Angeles 15, Calif.



BEAU CATCHER . . . is Phil Sockett's provocative belt for the New Year. 1¼" wide, in 24-karat gold or silver leather, it is designed for day-time and date-time . . . the bow is a novel accent between blouse and skirt, and a smart accessory on basic dresses and knitwear, too. Gold or silver, sizes 24 to 32. It's just $2.95 at your favorite store, or write Phil Sockett Mfg. Co., Est. 1925, 1240 S. Main St., Los Angeles 15, Calif.

roundup

SHADOW BOXES . . . of California redwood. You'll want to be the interior decorator with these lovely shadow boxes, the answer to "where to keep it." For knick-knacks, photos, plants, perfumes, miniatures, toys, spices. 12" square, 3½" deep. Leave them natural, paint or stain any color. Set of two interlocked boxes, $1.75; two sets, $3.25. Postage paid, add 2½% sales tax in California, 3% in Los Angeles. Fred L. Seymour Co., Box 1176, Beverly Hills, Calif.



THE MASQUE . . . cuff links, studs, scarf holder. Ingeniously designed to accessorize, these beautiful ceramic masques are handcrafted into studs and cuff links for your blouse; and a clever snap-on kid scarf holder that holds your scarves firmly without tearing or knotting. The masques, about 1" high. In your choice of gold or silver. Studs, set of three, $2.50; cuff links, pair, $1.95; scarf holder, $1.95. Gift-boxed. (Luxury tax included. Add 2½% sales tax in California, 3% in Los Angeles). Evelyn Lee Bennett, Dept. 405, 1215 S. Norton, Los Angeles 6, Calif.



TOWLKAPE . . . another California original, this "three-in-one" combination. Huge terrycloth towel (40"x72") with drawstrings . . . for use as towel, cape, or skirt. Ideal for Christmas—for bath and beach, lounging around patio and pool, it's a pre-summer delight. With diagonal stripes (shown), tropical fish, or California pool scene, on white or gold backgrounds. Pre-laundered, fast color. Towel without drawstrings (menfolks love it, too), $4.95 plus 2½% sales tax in California, 3% in Los Angeles. Towlkape, $5.95 plus tax. Send check or money order to Margorita Shop, 1018 South Main Street, Los Angeles 15, Calif.



DOG LEASH BELT . . . latest innovation on the popular Dog Leash is this ingenious belt by Film Star Creations, with a ball point fountain pen—it works! Adjustable suede belt, sturdy enough for coats, wonderful on skirts and dresses . . . for every schoolgirl and sportswear outfit. Black, brown, red, green, cocoa, navy; sizes 24 to 36, just $3.95. Please add 2½% sales tax in California. Sold exclusively by Buffums', Pine Avenue and Broadway, Long Beach 2, Calif.



SU-Z BABY GIRDLE . . . smoothest fitting, most comfy panty-girdle ever. 100% power-net nylon, sewed with nylon thread throughout, fitted according to weight. Fast drying (4 hours); all elastic nylon garters detach for wear with slacks; special designing stops rolling and sliding. Smooth hips and thighs, keep tummy controlled, order Baby Girdle . . . fits like second skin, won't cause perspiration. Step-in or pantie style. (Photoed by Lee Angle). Send measurements of your waist, tummy, thigh and overall weight to Su-Z, 2920 W. Vernon Ave., Los Angeles 43. Calif. In white, postpaid, just $10.95.



for **SPICES**

for **LIDS**

for **CLEANSERS**

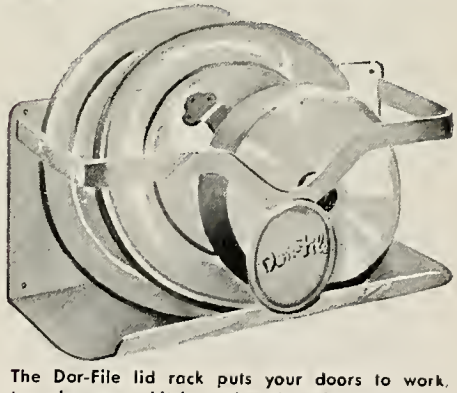
these attractive Dor-File racks are "Musts" for every home!



The Dor-File spice racks have dozens of uses—in kitchen cupboards, linen cabinets, bathrooms, workshops. Keeps small articles handy, saves space, saves time—easily attached to any door or wall. 12½ in. long, 2½ in. high, 1½ in. deep. Only 79c each. Special gift package of 3 for $2.29 !



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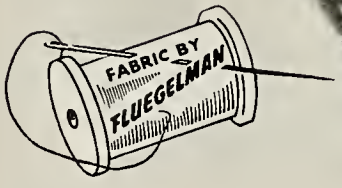
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...shion-wise Gaines coat and suit ...ed on page 52 are available at ...owing stores:

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Bench Model $21.50



NO MORE CREASES IN YOUR SKIRTS

. . . when you use this newly designed Prac-T-Rack. Holds six skirts at a time, yet one can be removed without disturbing the others. Another useful feature—the rack hangs flat against door or wall conserving precious closet space. Smoothly finished in vellow, pink, green, or blue pastels.

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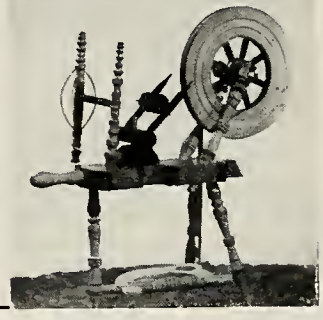
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Adapto Flower Arranger
"gives poise to your posies"

PLEASING GIFT FOR FLOWER LOVERS

Newest cleverest trick in flower arrangements. Simply swing Adapto's arm supports across vase top and it's ready for use. Fits vase tops 3 to 6 inches across. For a few blooms or many. Orders shipped same day. No C.O.D.'s, please.

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ORIGINAL

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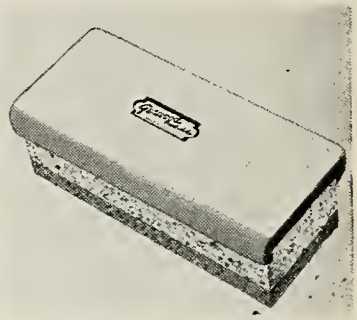
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Gaurmets insist on it, good recipes require it—freshly ground pepper. These attractive mills do the job for you, and so economically; each one is turned from a block of hardwood and is nicely finished. Get several for gifts and at least two for yourself—one for dining and one for cooking. State your choice. The economical price, $1.60 each, postpaid, includes a filling of peppercorns. Additional peppercorns 3 oz for 50c.

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The Gerwood "MAGIC" Brush has an attractive, Natural Finish, Hardwood Back with Revolutionary Sponge Rubber Pad (Replaceable) and (Washable). The Slitest Action, picks up Hairs, Dust, Lint, Threads instantly from any Fabric—Home and Car Upholstery—Velvet, Suede, Felt, etc., LIKE MAGIC.

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TWEEDY TIN

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OF INTEREST IN CALIFORNIA IN DECEMBER

LIVESTOCK SHOW—Until December 2 in Los Angeles at Union Stockyards. Rodeo, too.

SANTA CLAUS LANE—Until December 31 along famous Hollywood Boulevard, with Santa Claus and movie stars parading every night.

LAS POSADAS—Mexican players of Padua hills re-enact "Las Posadas," drama of Christmas eve, throughout December at hillside theatre near Claremont.

CHRISTMAS FESTIVALS—Scheduled during December in Glendale, Beverly Hills, Orange County, Manhattan Beach and many other California communities.

ART EXHIBITS—Until January 22 at Los Angeles County Art Institute, featuring oil paintings, water colors, sculpture and commercial art.

JUNIOR ROSE BOWL GAME—Tentatively set for December 11 in Pasadena's Rose Bowl between outstanding junior college teams, sponsored by Pasadena Junior Chamber of Commerce.

FOOTBALL—Notre Dame vs Southern California December 4 in Los Angeles Coliseum. Professional: Los Angeles Dons vs San Francisco '49ers Decemher 5 in Los Angeles Coliseum.

(*Continued on page 19*)



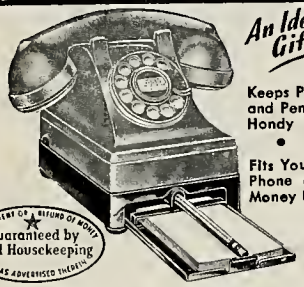
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A specially-selected assortment of truly fine light and dark chocolates, actually mailed from Santa's home. Be original! Send delicious Santa's Chocolates to the "favorites" on your list. Pre-Christmas delivery, we promise!

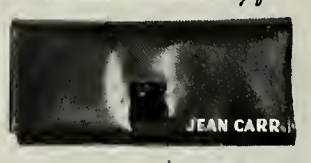
No. 1003 2½ lb. box . . $2.89
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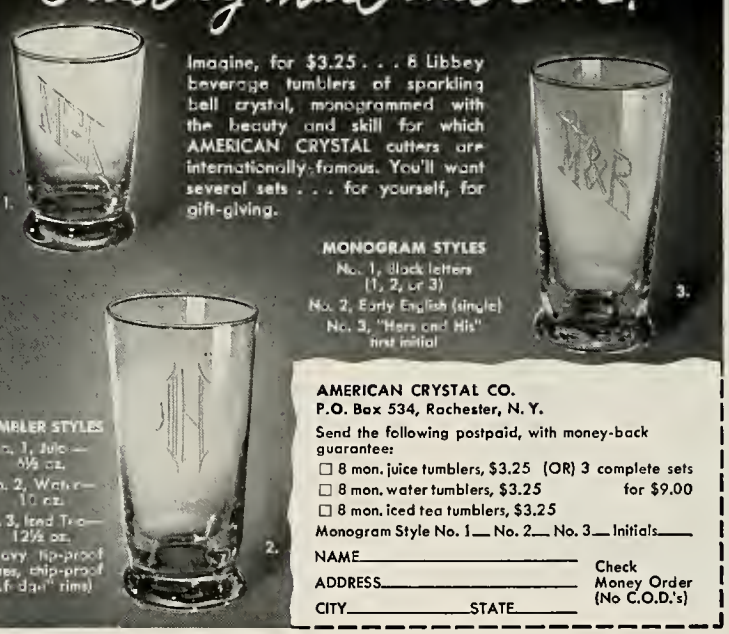
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(Heavy flip-proof bases, chip-proof "Soft-Edge" rims)

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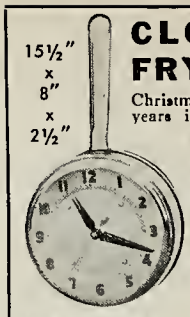
Monogram Style No. 1__ No. 2__ No. 3__ Initials____

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CITY_____STATE_____

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Money Order
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15½" x 8" x 2½"



Christmas time will l
years if you give th
usual electric
Suitable for
summer home
pus room, t
kitchen. Choic
meral colors:
Blue, Red,
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Santa Claus Land
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OF INTEREST IN CALIFORNIA IN DECEMBER

(*Continued from page* 19)

HORSE RACING — Beautiful Santa Anita Park opens December 28 near Pasadena for 50 days of racing.

ART EXHIBIT—At Pomona College until December 20, collection of ancient Chinese paintings assembled by Kenneth E. Foster.

VIENNA CHOIR BOYS—In concert December 19 and 20 in Los Angeles Philharmonic Auditorium. In Santa Barbara December 22.

BALLET RUSSE—Opens December 10 for ten performances in Los Angeles Philharmonic Auditorium.

IN SAN DIEGO—Community Players present "Junior Miss" in Old Globe Theatre December 3 to 18.

HOROWITZ—Famous pianist at Los Angeles Philharmonic Auditorium December 7.

SYMPHONY—Concert by Los Angeles Philharmonic Orchestra December 14 at Fox-Arlington Theatre in Santa Barbara.

NEW YEAR'S DAY—Festivities highlighted by Tournament of Roses parade and Rose Bowl game in Pasadena. East-West Football Game in San Francisco's Kezar Stadium to benefit Shrine Crippled Children's Fund.



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...aped like a
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Concave construction. Built to natural shoulder line. Suits, coats, leisure jackets hold shape — can't sag. Wide full trouser bar prevents creasing. Revolving chrome hook. The most practical hanger can't chip, crack, break. Always is a lifetime. ORDER NOW. Gift Packed 6 to a Box. Ideal for Xmas.

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Dazzle those knitters on your gift list with a HERO GIFT KIT! Cleverly constructed, compact, rayon moire kit, handily carried in knitter's bag. An ideal gift combination! Red, blue, wine, black, green and rose, also stripes and plaids. (We reserve the right to ship color of our own choice.)

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Exciting double aluminum cake mold makes your favorite fruit cake . . . a gay birthday "family tree" . . . lovely small-wedding cake. Complete baking instructions and decorating ideas for yummy applesauce tree, snow tree, Christmas tree, chocolate evergreen. Full size cake. Perfect gift to thrill a homemaker.

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Air-Cooled **HOLDERS**
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THEY'RE BEAUTIFUL...

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There's a new kind of store in Los Angeles. It's a store that's long been famous in New York for highest fashions and lowest prices. When a New York woman has sky-high taste and ground-gripping budget, she heads for this store. Its name is Ohrbach's.

Now this store has come to Los Angeles.

Millions of thrifty shoppers pay rock bottom prices at Ohrbach's in New York for coats, dresses, shoes, hats—for all kinds of clothes for the whole family. Now Los Angeles people will pay these same prices . . . and not a penny more!

Ohrbach's in Los Angeles has values from all the fashion centers on earth—New York, Paris, and of course California itself!

You'll enjoy shopping here. The store is brand new, big, beautiful. All merchandise is out in the open, easy to get at. There are history making values in everything, for everybody. Don't miss a shopping trip to Ohrbach's—soon!

ohrbach's

Wilshire Boulevard—Miracle Mile
Los Angeles

what do you see?

It's almost tomorrow, the *tomorrow* that is 1949. Somehow a new year means *beginning*, means *change* . . . so why not make all your tomorrows a change for the better? Look into your mirror and what do you see? Are you ready for the wonderful things you expect of next year . . . ready and waiting? Or do you feel it's time to change your outlook. perhaps even the *way* you look? Maybe just a new hair style or a new color chart for cosmetics and clothes is the insignificant "change" that will brighten your future. And while you're looking ahead, just turn the pages and bask in the reflected warmth of our sunshine clothes. We show them now for tonic inspiration, and because we think very shortly you will want to choose your sunshiners . . . for resort wear now (if you're lucky enough to be traveling) . . . for California wear soon (if you live here) . . . for pure wardrobe excitement (if you're smart and buy sun clothes when first resort collections reach the stores.) We give you something new for a change . . . revivifying, conversational. wonderful *change!*







There's a Bright Day Coming

Before you know it, you'll be courting the sun . . . in flirtatious two-piecer like this by Louella Ballerino, *above*. Bates cotton, organdy flounces; sizes 10-16, under $40 at J. W. Robinson, Los Angeles; A. Harris, Dallas.

← Winsome ways for lazy days interpreted by Catalina in a satin lastex swimsuit with shining coin dots, sizes 32-38, about $9 at Younkers, Des Moines; City of Paris, San Francisco; Wanamaker's, Philadelphia.



Wonder-wear for resort or patio . . . Pat Premo's two-piece cotton with wrap-around bodice of Fuller's Jungle Fire print. Bright color flickers against dark backgrounds. Sizes 10-18, about $45 at Best's Apparel, Seattle; Gimble Bros., Pittsburgh.



Take to the sun-ways . . . *left,* Casual Time's strapless dress and stole in paisley print. Sizes 9-17. about $23 at Neiman-Marcus. Dallas. *Right,* perennial pongee with fascinating neckline by Joy Kingston. Sizes 10-16. under $50 at Carson's. Chicago.

Look to one side for newest fashion notes . . . *left,* windowpane stripes draped to the side with plain bodice; also striped bolero, it's about $25 the set: Tabak of California. *Right,* Lynn Lester's eye-catcher of Celanese Indanese, about $23 at J. J. Haggarty. Los Angeles.

SAM OPPEE



Multicolor dots on wonderful, wearable jersey . . . we show it in flattering snowy white

but you'll find it in a wide range of colors to wear to holiday parties or your favorite resorts.

Designed by Georgia Kay, sizes 10-18. about $27 at Bullock's. Los Angeles; Dayton Co.. Minneapolis.





GEORGIA BULLOCK



ADDIE MASTERS



MARJORIE MONTGOMERY



DE DE JOHNSON

sunshiners for your resort wardrobe



FAY FOSTER



CONNIE FOSTER



F. B. HORGAN



MADALYN MILLER



BLAIR



HOUSE OF MEREDITH



HOLLYWOODGARB



AGNES BARRETT



LAWSON OF CALIFORNIA



ROBERTS



NORMANDIN



Bare Facts

With the vogue for bare shoulders so persistent this spring, you're sure to want at least one boldly bare dress for yourself. Whether or not you have an enviably perfect figure, you'll find you *can wear* California's newest sun fashions because our designers have so many tricks to make bra tops fit snugly, beautifully. We've seen them use soft feather boning, shirr and drape and even pad the bosom to make the bodice look appealing. Besides, almost every sun dress has its own optional shoulder straps (very special social security) or even a bolero or stole for more modest maidens. It requires only a quick look in the mirror to decide whether your shoulders are pretty enough to expose! Timely exercise and massage right now will help you develop lovely rounded contours; nourishing creams and lotions applied conscientiously will enrich the skin so that very shortly you can proudly bare your shoulders for beauty.

Left, Dan River cotton sun dress with feather-boned bodice, frivolous eyelet stole; W. R. Darling, about $13



Sunshine and stoles go together over bare-top fashions like this by Lynn Lester, part of four-piece play set in Fluegelman pique: boned bodice, play suit, skirt, stole, all together for about $25.



Here is another one of those wonderful California classics with unexpected flashes of color: Ken Sutherland designed this washable gabardine suit with multicolor seersucker facing to match in-or-onter blonse. You'll love it for deck promenades or early sun season-ing anywhere. In sizes 10-20, it's abont $50 at Carson's. Chicago; J. J. Haggarty. Los Angeles.

FRANK STIFFLER



Perfectly ladylike: worldly linens for country club or travel. *Left*, Lou Kornhandler's crisply tucked version with bias cut sleeve details, fresh as spring; sizes 10-20, about $40 at Bullock's, Los Angeles: Stix-Baer-Fuller, St. Louis. *Right*, from House of Meredith, intricate blending of three shades of linen, tab pockets; sizes 10-18, about $50.

For Country Club or City Living



FRANK STIFFLER



Soft and altogether feminine . . cool and cut-out, fashioned by Carl Naftal of washable rayon, *above*. Sizes 10-18 and 9-17, about $25 at Desmond's, Los Angeles. Versatile shantung dress from Dale Hunter, *right*. Sizes 10-20, about $15 at Buffums', Long Beach.



Pat Premo combines a bright cotton plaid jumper dress and plain sleeveless blouse. Sizes 10-16, under $35 at Carson's, Chicago; Desmond's, Los Angeles; Best's Apparel, Seattle.



You'll love these two-piecers . . . *left*, separate bolero on boned pique sun dress by M. R. Fleischman, about $27; jacket-dresses of Dan River cordspun . . . *center*, Lil Alice junior styles with ric-rac, about $15; *right*, stripes in contrast, about $11, Lady Alice.

Two to one, you'll vote for these first-dippers of spring. *left,*

two-piece seersucker playsuit by Catalina, about $8; *right,* one-piece strapless satin-y faille by Caltex with heart-'n'-dart pattern,

about $20 at May Company, Los Angeles; Carson's, Chicago.



You Can Eat It Here If You Want To . . . But Most People Take It Away



Almost every crossroads community in the world . . if anything can be grown in the soil . . has a farmers market. It's a familiar sight in Iowa or Italy, in Mexico or high in the Chilean hills. Farmers for generations have pooled their perishable produce, their finest jellies, jams and needlework, their unique handicraft for tourists and city folk to buy. But in ballyhooed Los Angeles style, of course, none can match for sheer variety and ingenuity the famous Farmers Market at Third and Fairfax in America's fastest-growing big city. There, every week day, more than 20,000 hungry and curious from 48 states and the rest of the world converge on 112 stalls on a sprawling 14 acres to nibble an enchilada, buy a stuffed black Turkish fig, bagel or a beagle, an afternoon frock, a parakeet, a bunch of French endive or a gate-leg table. His Honor, Y. Meherally, Mayor of Bombay, bought a mango.

Millions of people have shopped its fantastic stalls in 14 years. Farmers Market has become a must for the tourist . . just as Huntington Library and Mount Palomar.

"Let's have lunch at the Farmers Market" is a popular proposal . . from housewife or movie star . . and the bright umbrellas shade the who's who of moviedom and international society. The less glamorous, too, rub shoulders as they gather their lunches, bit by bit, from the various stalls, capture tables with friends and assemble their exciting food. For nothing is drab nor conventional. There's an extra zip to the tamales, a few more shrimps in the salad, a country-good richness in the old-fashioned ice cream. Farmers Market is not for the poor. True, prices are not exorbitant in light of today's food index, but the careful shopper won't find many bargains . . rather, the epicurean can find the finest and the rare.



Cabina Wright, Sr. and Roger Dahlhjelm

Farmers Market began in strictly rural fashion in 1934, the gastronomical brain-child of a Minnesota Swede. Roger Dahlhjelm had been employed as a part-time bookkeeper at the Happy Oven Bakery and Tea Room on Hollywood Boulevard. Earnings per week: Four dollars in cash and every last date-nut sandwich he could eat. That was the height . . or depth . . of the depression, and a lot of people did a lot of thinking. Dahlhjelm realized that a date-nut sandwich is fine for lunch if you haven't had one for breakfast.

Being somewhat of an altruist, the graying, slender man thought specifically of local farmers who were operating unprofitable roadside stands. If only they could be assembled centrally in a city location, they would constitute an in-town farm market where consumers could buy fresher produce direct. Dahlhjelm had acquired an appreciation for publicity, having been in his time promoter of a two-car street railway in Lewiston, Idaho, organizer of a number of land deals, banker, newspaper auditor, operator of a country store, horse trader, and Seattle agent for the Stanley Steamer. His first step was to interest Fred Beck, advertising and publicity man. Beck encouraged the idea.

Dahlhjelm set out in a borrowed car to spread word of his plans to local farmers. They listened, as did their wives who pictured piles of gilt exchangeable for home-made pies and cakes, jams and jellies, and maybe a little homespun needlework.

One thing more was necessary . . a location for the enterprise. The stubborn Swede didn't give up when likely prospects failed to see the possibilities. Eventually he gained the attention of Earl B. Gilmore, who then and now lives in a historic adobe built in 1828, main house on the farm of pioneer Californian Arthur Fremont Gilmore. The farm's principal crop over the years had changed from grain to milk to oil, the latter proving most profitable. But as Los Angeles had grown, the Gilmore oil fields had become surrounded with residences, and zoning ordinances had stopped drilling operations. The fringes of the farm on Beverly Boulevard, Fairfax Avenue and Third Street were



Los Angeles' Farmers Market mushroomed from a tomato stand into an international affair

ccupied with a miscellany of strange ventures . . a out-casting pond, a dog track, a turtle course and e brand-new Gilmore Stadium. Corner of Third nd Fairfax was utilized mainly as a sandlot aseball diamond. It has been said that when arl Gilmore agreed to "lend" his now important rner to Dahlhjelm he wasn't paying much attention to what was going on. but it would be ore accurate to state that the astute Gilmore w a great deal of merit in the plan.

On a July morning in 1934 when the neighborood kids met on the vacant lot for their baseall game, they found the bases loaded. Dahlhjelm, doubtful credit at the time, had induced a lumer yard manager, one Mr. Burnaby, to trust him r a load of 2 x 4's. A tent and awning man had pplied several bolts of gay awnings on the cuff. m Wormley, one-man construction crew, pounded every which way to have the market ready to en the following Saturday.

Meanwhile, Fred Beck, also working on credit, d persuaded KNX, then a local radio station, make available some air time so that local rmers could be informed of the coming marketace. He chose a time of day when the farmers ould be in their fields, fully aware that the pubc, more attentive to what it overhears, would prick its ears. Los Angeles housewives did just that. he announcements invited the farmers to come to e new market, bring with them their best and eshest produce and sell directly to the consumer. t that if the berries on the bottom of the box ere not as good as the berries on the top of the x, "we'll throw you out of here fast, farmer." Came Saturday. The Farmers Market was ready d it looked for all the world like an Indiana zaar on the lawn of the First Methodist Church. dozen farmers displayed their dawn-fresh fruits d vegetables on the simple pine counters of the nvas-covered stalls. The original 18 included he where the good sherries of California were igoted direct from the cask, a display of homeade fudge, a hamburger stand which utilized a rosene stove, and a few other shoestring enterrises. A drove of housewives arrived . . on a rk . . and apparently had the time of their lives.



Elsa Lanchester and Charles Laughton prefer the Farmers Market's nippiest cheese. Nipl



Mary Perry, Bill Eythe and Joan Lorring, above. Hurd Hatfield, below, can promise sweet desserts



A lalapaloosa sundae, above, gets Robert Stack The lovely Lynn Bari, below, shops at Mirandy's





There's chatter with the chutney when Angelenos gather in the shade at Farmers Market to lunch . . informal like



A typical market street scene, below, with civic convenience



The popular Bill's Bread Bin advertises "Buns But No Bananas"



Tourists . . Celia Stein, lower left, Rev. W. H. Hohman, Ohio
At lower right is a good example of the market "corriage trade"





One tomato grower who had sold out his complete stock announced to Dahlhjelm that he was going back to his ranch for more. He returned quickly and again piled his stall high with tomatoes. Suspicious, Dahlhjelm elicited the information that he had bought his afternoon stock at a bargain market a few blocks away. "So what?" the farmer said, "these dames will never know the difference." True to its advance advertising, the management "threw him out of here fast."

Dahlhjelm's strict policing of quality has been a major factor in the growth of Farmers Market. Today, if a retailer should resort to questionable practices, he would quickly meet a similar fate, although under state law a thirty days' notice to quit the premises might apply.

Farmers Market hasn't sailed a clear and untroubled course through its 14 years. In the beginning the little market had no electric wiring, no plumbing, no telephone; its banking was done from the frayed inside pocket of Dahlhjelm's coat; it was unhindered by experts, and it had no sanitary facilities. This last-named shortcoming came to the attention of authorities who pointed out that public places must be provided with certain conveniences. Dahlhjelm, with his usual capacity for direct action, retained the services of a youth who owned a Ford touring car. The vehicle operated on a continual belt-line basis between the Farmers Market and Gilmore Stadium which did have running water. There were two simple signs on the jaloppy . . on one side, "Women," and on the other side, "Men." It is said to have been a pretty sight whisking through the dusty fields. The system stood up legally until Roger Dahlhjelm's cash on hand was sufficient to begin a series of improvements that are continuing to this day.

The first winter, which in those days brought rains to California, left the market soggy and swollen and the farmer tenants doubtful and despairing. Only the indomitable spirit of Dahlhjelm kept the small band together. At last the sun shone again and people smiled. The next spring found the Farmers Market operating with renewed vigor. Seeing the crowds gathered to buy berries and corn and melons and home-made pies, the butcher and the grocer were quick to spot the location as well suited to food retailing. The plan

TWENTY THOUSAND HUNGRY AND CURIOUS GO TO FARMERS MARKET EVERY DAY



Grandma may buy sleepy-eyed pup

appealed to Dahlhjelm. too, who saw an opportunity to develop a complete food center. Building began anew. to the delight of the head man whose favorite music is the sound of hammer on nail.

Dahlhjelm and his immediate associates have never at any time been in the food retailing business. Technically, their operation may be regarded as real estate, but the no-lease policy under which the market operates provided Dahlhjelm with control. Today applications for space run as high as 300 a month and nothing is for rent or for sale.

In its first years Farmers Market gained enough momentum with its faithful following of housewives to have established itself as an irresistible force. And then it ran smack into an immovable object in the shape of a hungry woman, too hungry to go home for lunch. Then, too, there were tastier morsels at the Farmers Market than in Mrs. Groaner's larder. By this time specialty shops were featuring prepared foods to take out . . . tempting items like boysenberry pie, baked beans, salads, cream puffs, baked ham. It was the ham at eight cents a slice (this was in 1936) that weakened Birdie Groaner. Birdie found an old melon crate, deposited herself, opened her package of meat. tossed the wrappings into the aisle, and ate the slice of ham . . with relish. Other shoppers began to eat-on-the-spot. One woman who was even hungrier than Birdie Groaner bought a bun to go around her slice of meat. And then the inevitable . . it was reported to Roger Dahlhjelm that someone had arrived at the Farmers Market for the express purpose of eating lunch!

The practice of eating right out in the open was disturbing to the manager at first because it sidestepped the original purpose of the market. It was also making the place unsightly, what with Jane Q. Public eating her merry way from stall to stall, leaving in her wake rind from a fresh dewy melon, a paper plate licked clean of sauerkraut. a gnawed-on drumstick, and the crust of some blueberry pie. Not very neat. Messy, in fact. And Roger Dahlhjelm didn't like that. Signs about keeping the place clean were posted but very few people take time to read when they're hungry . . so a pie plate picker-upper was employed. Then, of course, people began wanting to sit down to eat, and there weren't enough empty melon crates to accomodate them. Roger added chairs, then tables, then gay umbrellas to keep the sun from melting the hot fudge sundaes . . then girls to clean off the tables. Just like that the Farmers Market was also a restaurant . . greatest outdoor eating place in the country. Shops specializing in seafood, fried chicken, enchiladas, chow mein and pastries appealed to the local gourmets.

As the unorthodox market flourished not everyone realized the potency of publicist Fred Beck's ramblings in printed form. Before long these took the shape of a daily column in the *Los Angeles Times* wherein Beck told the ladies how fully packed were the ears of corn, how stringy the beans, or to lay off the tomatoes because they'd be better next week. Housewives served Beck's column with breakfast until friend husband began reading it and found that Beck also made mention of such solid stuff as corned beef, apple pie and the barber shop.

By this time, too, the market had sprouted off in another direction. Specialty shops devoted to silvercraft, furniture, products of Mexico, Brazil and Guatemala, stationery, clothing, hardware, took shape on the north side of the parking lot. These wares also were noted in the ad-in-the-*Times*, as were any incidents that might interest friends of the market. Folks began to send clippings "back east." Magazines such as *Reader's Digest*, *Saturday Evening Post* and *Time* have done their best to explain the unusual market place.

Roger Dahlhjelm, who lives in a small apartment on top of the market, maintains the same kind of control he applied the first day. Fred Beck, who kept the public whimsically aware of what's new and in season, only recently began writing a column for the new *Los Angeles Mirror*. Earl Gilmore is just offstage. Bob Garrick writes advertising copy. And each day, except Sunday, thousands of people come to shop and stay to eat at Los Angeles' amazing Farmers Market.

Christmas means secrets and surprises! Mary Cheeley's brother and sister "Mother Hubbard" set. Bates cotton. *right.* Bright-eyed miss in Mildred's plaid taffeta, batiste and lace blonse. *below.* Pint-sized denim chap overalls with red plaid shirt; Lurrie-Pizer, *lower right.*



What's more fun than fussy party dresses? Ruffles and bows on Christmas dresses of warm fabrics such as this one. *left*, of wool challis with tiny lace edging. *Right*, velveteen in black, blue and red combined with crisp plaid taffeta. Both by Jean Durain, perfect for lil' miss.



A. M. MINER



KOZIK-SAPIRO

Cruise whites, and always right . . . Kay Saks appealing trio in Botany gabardine. *Left*, suit with rounded yoke, club collar, about $80; *center*, love of a coat, belted or not, about $100; *right*, beautiful coming and going, the slim suit with pearl button details, about $90. At City of Paris, San Francisco; Smartwear-Irving Saks, Roanoke; Sakowitz Bros., Houston. Hats, Agnes Originals. So perfect for summertime, white is your most exciting choice for now!

LORETTA YOUNG SEWS AS SHE REAPS

She makes many of her dresses . . . gives sewing tips to you



JUST as some women like to spend their extra-curricular hours with a paint brush or a hand of bridge, Loretta Young prefers to make neat rows of stitches in dresses. doilies, aprons and bed jackets. It started when Loretta . . . then Gretchen . . . was in convent school and has continued to this day. Through years of success as a motion picture star, crowned by her achievement in winning the Academy award, Loretta Young has made her own dresses for sportswear and home. Sewing is one of her every day activities, and she has some good tips for you.

When daughter Judy arrived she found still another outlet for her sewing talents. It was fun making miniature, fluffy dresses which were much like the ones she had made for her dolls as a child. Then there were the dainty presents she made for her girl friends all year 'round. On a movie set between "takes," Loretta can complete a fancy blouse and mentally rehearse lines and action for the next scene . . . keeping her hands busy and thereby relaxing her nerves.

Loretta enjoys cutting out her own patterns on the floor. For fittings she uses a dressmaker's model of her own figure. She prefers fine handwork, but for larger articles. such as dresses, she uses an electric sewing machine. And she is a thrifty shopper, going from store to store to find the texture and design of the fabric she needs . . . and at the price she wants to pay. "I have to budget myself on materials," she says, "because if I didn't, I'd simply get carried away."

Analyzing it, Loretta points out that a sewing hobby need not run into great expenditure. The best patterns, couturier designs, are at most two dollars. The average pattern costs from 25 to 50 cents. Dressmaker's models are available, made to your own measurements, at a reasonable price at almost every department store notions counter. You need not buy a sewing machine . . . the latest models usually are offered for home rental. And the fabrics you will need can fit your budget.

Loretta suggests that any beginner should start her sewing hobby by using patterns and following every direction to the letter . . . no matter how minute. "First learn to sew properly. then start improvising if you must. Personally, I enjoy finding a becoming design and making it up in several different fabrics. When you're able to do this, you can make your wardrobe a happy one . . . full of comfortable, good line dresses."

Making hand-sewn Christmas gifts for her friends is one of Miss Young's pet pastimes, because she believes they attest to personal thought and care and thereby compliment the recipient. She incorporates favorite color combinations and laces. monograms and nicknames, labeling them with greater friendliness and warmth than any gifts she could buy.

Here are Loretta's tips on sewing she learned the hard way:

1. Never let a good idea be forgotten. Put it down on paper the moment it occurs to you even if you consider you have two left hands in the artistic line (as I do). Later on you may be able to elaborate on it.
2. Never put aside a job of sewing no matter how disgusted you may become. Keep going! (I almost tore up two dresses in the making which are now my favorites!)
3. Don't be too proud to take suggestions, or even lessons, from a friend or a professional seamstress. You never learn enough about sewing.
4. Study your best and worst figure features. then design your clothes accordingly. Don't let fickle fashion push you into wearing unbecoming styles.
5. Study the colors of your fabrics in various lights before buying them so you won't be fooled when it's too late to return the material.
6. Concentrate on one strong accent in each garment you design and make . . . the buttons . . . the print . . . the soutache braid.

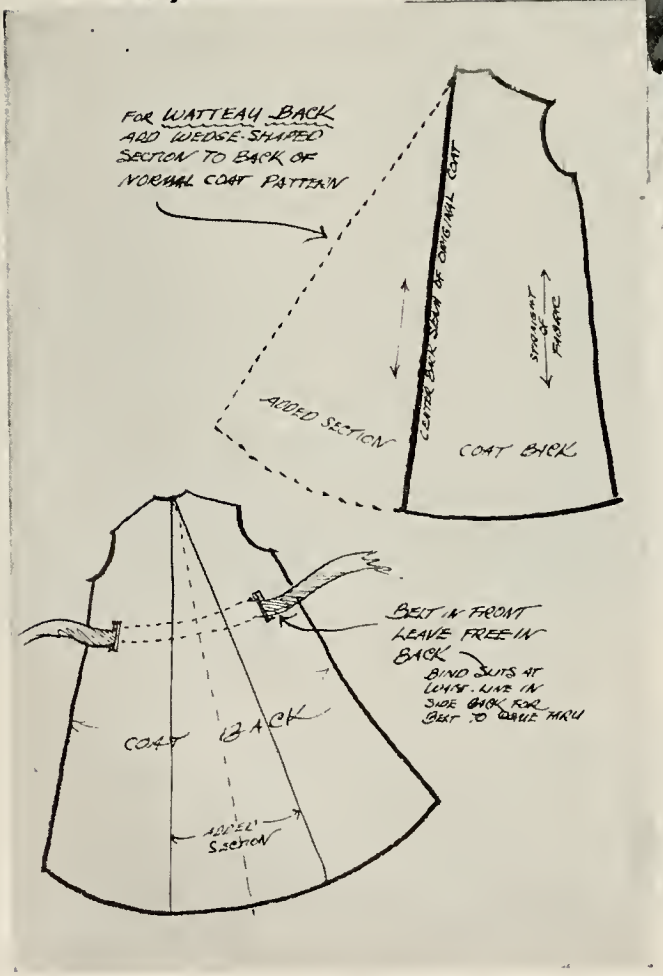
"Nothing inspires so awesome nor enviable an expression on a woman's face as when she admires your outfit and you are able to say 'I made it myself'!"



A simply-designed sport dress is the handiwork of Loretta Young



Mary Wills



Design Ideas From the

Create clothes for yourself exactly the way they would do it in Hollywood! We took two samples of beautiful Cohama fabric to Mary Wills, designer at Samuel Goldwyn Studios, and asked what it would inspire her to make . . . something dramatically different for you.

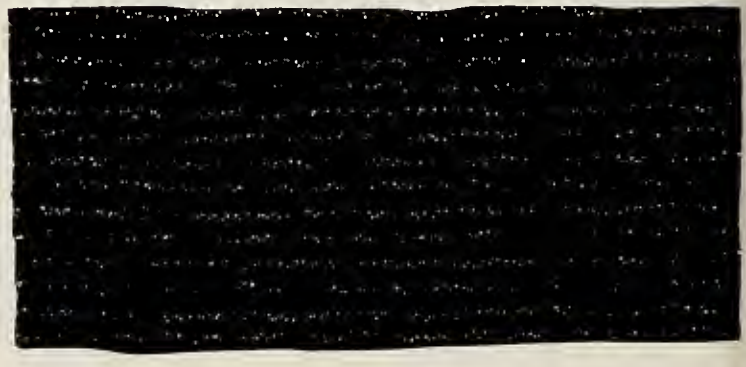
"The fabric speaks for itself," said she, impressed by the decorative wool with glittering gold threads interwoven . . . and promptly designed this pattern for a new coat, fuller and more feminine than ever. Sufficient to keep you warm, enlivened by a *real idea* right from a studio designer . . . here is a dream of an evening coat, with Watteau back if you like it. Line it or just bind the inside seams. It's simple to make, simply lovely to wear.

The metalaine wool is 52 inches wide, with non-tarnishable metallic lustre.

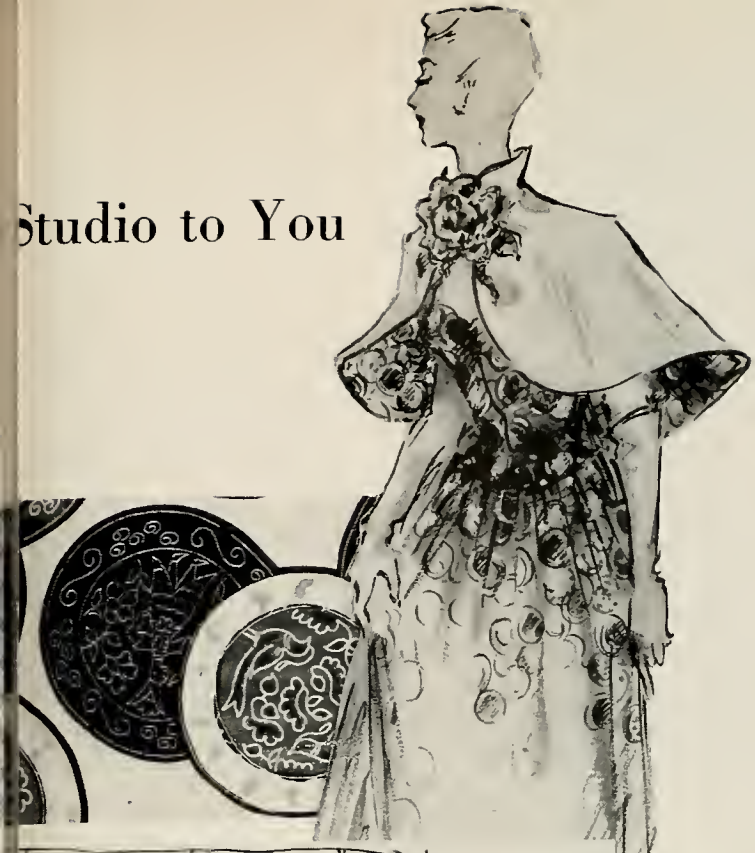
On the opposite page is an evening gown in the pure silk Cohama print. This fabric design, says Miss Wills, is so lovely she would keep the cut of the dress simple: bodice fitted easily, skirt folded or gathered with extra fullness for richness . . . waist and neckline where they are most becoming to *you*.

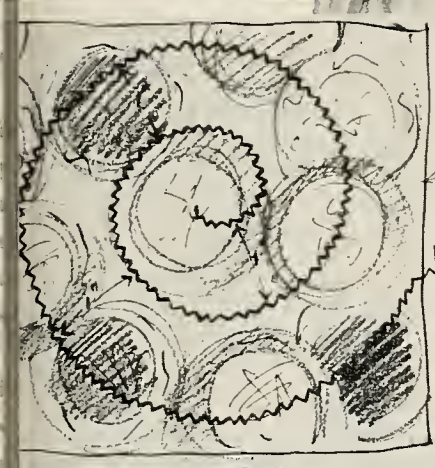
For the extra couturier touch, make dramatic flowers of the silk print pattern (insets will show you how), and put them on bodice, or on a cape or coat you might make of fine linen or pure silk, repeating a bright hue of the print. This Cohama pure silk print is 40 inches wide.

Mary Wills has just completed designs for Samuel Goldwyn's "Enchantment," starring Teresa Wright and David Niven.



Studio to You











A HOUS

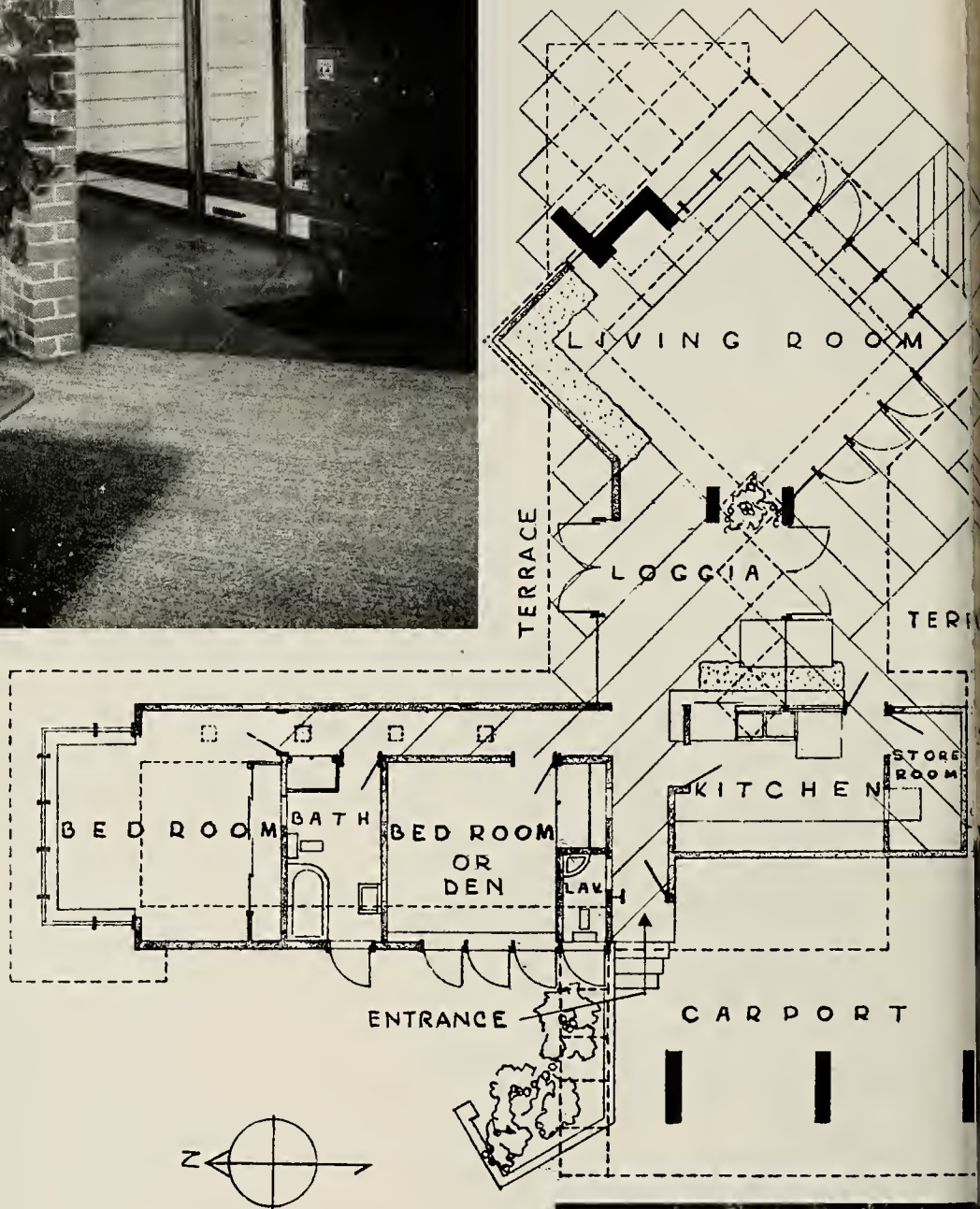


View from living room toward entrance

and dining area emphasizes the

simplicity and beauty of design . .

note the decorative planting





Glass walls and doors look onto spacious hilltop terrace

WITH A VIEW FOR CALIFORNIA LIVING

John Lautner's unconventional ideas of casual comfort provided the design to beautify the basic . . capture the sun

n sitting on top of the world!"
at was a popular refrain a few years ago, but it's just as applicable
ay for Mr. and Mrs. L. N. Bell. whose contemporary house in Southern
lifornia overlooks the myriad of lights of Hollywood on one side, the
ad stretches of famed San Fernando Valley on the other. And, from
ir unusual vista on Woodrow Wilson Drive, they enjoy another en-
ble position. John Lautner designed complete and casual living for
m . . in a house that is entirely independent of interior decoration.

Constructed principally of redwood, glass and brick, Lautner's creation
emblematic of the trend in California . . utility with comfort, beauty
hout gingerbread, practicability with the size of your budget in
nd. Five rooms that are different consume approximately 1300 square
t at a building cost today of $12 a foot. A covered car port accounts
r an additional 480 square feet. The Bells' living room is set on an
gle to appreciate every good view, glass walls almost completely sur-
nd it and the loggia which encompasses their dining room area. One
droom has become a den, and sliding panels in the partition between
ing area and kitchen afford an unimpaired view of the house. Every-
ng has been designed for easy upkeep, for maximum enjoyment.

Lautner, a disciple of Frank Lloyd Wright, has provided built-in
binets in the bedrooms and kitchen, open shelves and sky lights in the
ggia, an outdoor barbecue backing the living room fireplace, grease-
oof linotile floors for the kitchen and bathroom, interior planting that
phasizes the California feeling. All these, and more, are his contri-
tion to those who appreciate luxurious, casual comfort . . the essence
the California Way of Life.

DONALD HIGGINS







■ Redwood partition separates kitchen from dining area, above

■ Two views of living room, left, show approach from kitchen

■ through loggia and closeup of inviting fireplace-book-nook

CALIFORNIA



CALIFORNIANA who must have snow at Christmas, have it . . they go to the mountains. The rest of us stay at home and enjoy our Yule log and our stockings, our eggnog and our oyster stuffing, with never a thought for the sleet and the slush and the chill bitter winds that we're not missing. We're not missing any fun, either. Even if the high cost of everyday living has put a crimp in our holiday giving, we can still have the fun of making gay little gifts for everyone . . especially for the children. Children are the most important part of any Christmas and they all adore Christmas cookies . . cookies cut in wondrous shapes, bedecked with icing and looped with ribbon so that they will hang on the tree. They'll adore them because they will be their very own, either marked with their own names or in the shape of their own favorite toy or pet. They'll adore them because, when Twelfth Night comes around and the other tree ornaments are packed away for another year, they can at least eat their cookies . . a last wonderful taste of Christmas.

CHRISTMAS TREE COOKIES Sift together 7 cups of flour and a tablespoon of salt. Cream 2 cups of shortening, beat in 1 and 1/3 cups of sugar and 4 whole eggs, one at a time, and flavor with the grated rind of 2 oranges. (That's the California touch!) Add the flour and mix well, then chill for easier handling. Roll, not too thin . . say about an eighth of an inch thick, and cut by laying paper patterns on the dough and cutting around them with a sharp knife. If you wonder where you get the patterns, I'll tell you . . you make them. Use cardboard and draw pictures of animals, toys, story-book characters and divers shapes, then cut them out. There are your patterns and don't tell me you can't draw. You can trace. The shapes that particularly wow the children are clowns, Santa Clauses, trains and dolls, but the adults invariably go for the poodle dog. Back to the cookies . . you've cut out the various shapes . . a task not as tedious as you might think, for after

COOKS by helen evans brown

the first half-dozen or so you'll find yourself slashing them out with great abandon. Put them carefully on a greased cookie sheet and make two holes near the top of the string or ribbon. Now bake them carefully and allow to cool before icing.

COOKIE ICING Beat 4 egg whites slightly, add 2 cups of confectioner's sugar and a pinch of salt and continue beating. Add 4 teaspoons of lemon juice and enough more sugar to make it stiff. (Cut through it with a knife . . if it remains cut, it's stiff enough). Divide the icing into as many colors as you want and do your tinting with liquid vegetable colors . . but be sure to leave some of the icing white. You'll probably want some red, some green, and a little less blue and yellow, but if you prefer chartreuse and fuchsia that's all right, too. Spread the cookies thinly and evenly with the base color and allow to dry (poke out those holes), then decorate either with a pastry tube or with a water color brush (thin the icing for this) or with both. You'll catch on quickly and be most frightfully impressed with your talent. The final touch is to put a loop of ribbon or string through those holes and to pack the cookies flat so that there'll be no tragedies.

While we still have some icing and some dough on hand, we can make a sugar house. Make it of cardboard or of cookie dough baked flat, then stick together with icing. Ice all over with white icing, add a red chimney, and outline doors and windows with colored candies. The walk and stone wall can be made with peanut brittle and the trees in front can be made by inverting cone-shaped paper cups over peppermint sticks, icing the tops, and squiggling on blobs of colored icing for Christmas tree lights. There's the centerpiece for your holiday table!

The eating of Christmas cookies is not limited to the children. The boss, the postman, Uncle Ezekiel and Lady Grey would a heap sight rather have them than a Christmas tie or an expensive and impersonal Christmas card. If you're a box hoarder, and who isn't, you can cover up those you've saved with all manner of fancy papers, decorate them with last year's Christmas cards, and paste a ruffle of paper doilies inside the boxes. Glamour stuff.

Springerle, lebkuchen, spritz and pfeffernusse are traditional with many Californian families at Christmastime . . families who have brought the recipes from the old country. Any standard cook book will tell you how to make them. I concentrate instead on cookies that are more typical of California . . cookies that are fast becoming a Californian tradition.

CALIFORNIA BRANDY BALLS You don't have to know how to cook to make these. They're not cooked. Mix together 3 cups of vanilla wafers which have been rolled fine, 1½ cups of confectioner's sugar, 1½ cups of chopped California walnuts, ½ cup of California brandy (or Jamaica rum), and 3 tablespoons of corn syrup. Shape into balls the size of the proverbial walnut, and roll in powdered sugar. Store, tightly closed, for at least a week before serving.

BROWNIES The all-time, all-year favorite but still a Christmas must. Melt 2 squares of bitter chocolate with ⅛ pound of butter in the top of a double boiler. Add 1 cup of sugar, ¼ teaspoon of salt, ½ cup of flour, 1 teaspoon of vanilla and ½ cup of California walnuts. Pour into a 6x10-inch pan which has been lined with waxed paper. Spread evenly and sprinkle the top with another half-cup of chopped walnuts. Bake at 325° for about 45 minutes or less, and turn out on a board. Peel off paper, allow to cool, then cut into 2 dozen squares. It's nice to wrap each brownie in aluminum foil. Festive, too.

ALMOND PASTE Well, it's made from California almonds, isn't it? Blanch 1½ cups of shelled California almonds and put them through the food chopper 3 times, using the finest knife. Add ¾ cup of sugar, ¼ teaspoon of salt, ¼ cup of water, and a drop or two of almond extract. Cook in a double boiler for 15 minutes, stirring frequently. Cool, knead until smooth, and use for macaroons or for marzipan.

ALMOND MACAROONS Add 2 egg whites to ½ pound of almond paste, then mix in 1 cup of sugar. Mix well, adding a little more egg white if too stiff. Shape with a pastry bag onto a cookie sheet that has been buttered and then dusted with corn starch. Decorate with bits of holly made from tiny pieces of citron or angelica and pieces of glacé cherry. Bake at 300° for 25 or 30 minutes.

MEXICAN COOKIES The Mexicans, who contribute so much to our Californian cuisine, give us another favorite. Knead together ½ pound of butter, ½ cup of confectioner's sugar, 2 cups of flour, ¼ teaspoon of salt, and 1 cup of ground pecans. Shape into little balls, roll in powdered sugar, arrange on cookie sheets and flatten slightly by pressing half a pecan on top of each. Bake at 300° for 20 minutes or until a very pale gold.

CALIFORNIA BRANDY SNAPS These are slightly tricky, but worth every drop of patience, and of brandy, that you put into them. Melt ¼ pound of butter, add ½ cup of sugar, ¼ cup of molasses, a cup of flour, a teaspoon of ground ginger, ⅛ teaspoon of salt, and 2 teaspoons of brandy. Drop by teaspoonfuls onto a greased cookie sheet, bake four minutes in a hot oven (400°), cool a minute, then roll each cookie tightly, holding long enough for them to retain their new shape. It will be necessary, unless you're a demon for speed, to put the unrolled ones back in the oven for a minute if they become too stiff to be pliant.

WALNUT DATE BARS Beat 2 eggs well, add 1 cup of brown sugar, ¼ cup of flour, ¼ teaspoon of salt, ½ teaspoon of baking powder, a teaspoon of vanilla, and 1 cup each of dates and walnuts, both from California and both cut in coarse pieces. (Use scissors for the dates.) Bake in a pan which has been lined with waxed paper, as for the Brownies above. This should take about 25 minutes in an oven of 325 degrees. Cut in oblongs and wrap in cellophane of various colors.

SAND TARTS Again California almonds lend their charm to a Christmas cookie. Cream ¼ pound of butter with a cup of sugar, add a beaten egg, 1 and ¾ cups of flour, 2 teaspoons of baking powder (1 of double-action), and ¼ teaspoon of salt. Mix well and chill thoroughly. Roll an eighth of an inch thick, and cut into diamond-shaped pieces. Arrange split blanched almonds in the centers and at each corner, brush with white of egg, and sprinkle with sugar mixed with cinnamon (1 teaspoon of the spice to each quarter-cup of sugar). Bake at 400° for about 8 minutes or until brown.

And so you have some California cookies. Have fun, too, this merry Christmas!



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SEAWELL

Red feather, symbol of leadership, of giving . . . and a new suit for the New Year! Gene Shelly's inimitable tailoring of fine worsted, tab motif at collar and waist, plain gabardine skirt, about $185 at Joseph Magnin, San Francisco; Neiman-Marcus, Dallas; Bonwit Teller, New York. Keneth Hopkins hat, Le Cort bag.





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IN DECEMBER

California sometimes suffers from its own effervescent publicity . . . or rather, December visitors to this fair state are likely to do so. For contrary to C of C proved reports that here the sun shines some part of practically every day in the year, the thermometer does drop surprisingly at times, and fur coats, galoshes and sturdy raiment should be a basic part of your travel wardrobe.

First, consider that the suit is your wardrobe's beginning . . . with tailored shirts, sweaters, and at least one dressy blouse which may do double duty with a long dinner skirt . . . then choose a warm coat to complete your most functional outfit. The new three-piece ensembles. suit-and-brief-topper, is a wonderful selection, but you may prefer a longer coat that looks equally well over a suit or dresses. A fur coat, of course, is the luxury choice.

With all the holiday functions sure to invite your attendance, you'll want your December wardrobe to include one one of those wonderful knits or bright wools . . . possibly with metallic shine, with jewels or sequins that sparkle. The holiday prints. too. are gay travel companions. Formal clothes are optional. depending of course on your own social plans for the season. but if ever there is a time to dress up . . . it's Christmas!

The little suit hat, the tiny flirtatious dinner bonnet, the snug little "softie" for motoring . . . a new smaller handbag . . . walking shoes for sight-seeing. frivolous fancies for evening . . . scarves and gloves and accessories galore to increase the versatility of all your clothes.

Remember, in December you're likely to have both summer-warm and crisp-cold weather with possibly a rainy day or two. You can get to the desert in a matter of minutes and you'll need play clothes . . even a swimsuit there!

DECEMBER WEATHER DATA

	Las Angeles	San Francisco
Average Maximum	66.5	56.2
Average Minimim	48	45.8
Highest	83	69
Lowest	40	41
Percentage Sunshine	76	41
Precipitation	1.64	1.84


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JANUARY 1949

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New Pattern For Fun...swim-to-soiree ensemble of ribbon-stripe cotton. Deftly maneuvered by Cole of California...kept perfectly in line with lastex. Swim suit. 12.95. Cabana skirt. 10.95. Dress. 19.95. Small, medium, large. Peacock with lime. champagne with rose. mauve with green. ■ CASUAL CLOTHES, FOURTH FLOOR

Sunday in the park with Lady Alice



● **MERRY SUNSHINE** • For a perfect day, this perfect dress, to enhance your perfect beauty! Cotton chambray striped in sunshine colors: blue and pink, yellow and brown, salmon and grey. 10 to 18. $12.95

● **BRIGHT STAR** • So stunning you'll stop traffic . . . like a policeman's bright star . . . in your doodle stripe spun rayon with white cotton pique collar and cuffs. In rainbow-hued prints. 12 to 20. $10.95

● **DICKEY BIRD** • Even dickey birds will whistle when you wear your suit-like cotton waffle pique with white dickey front. Ice cream colors: pink and grey, beige and aqua, grey and lime. 12 to 20. $10.95

CRACKERJACK • The beauty with the basket wears white cotton waffle pique printed with brown and luggage; green and helio; yellow and grey. 10 to 20. $10.95

BAND SOLO • Striped cotton cordspun, white-pique trimmed. Blue, wisteria or green striped grey; pink striped green. 10 to 20 $8.95

• Turn to page 70 for a list of stores offering the dresses on these pages and the dresses shown on the front cover.

ALICE OF CALIFORNIA • 75 FREMONT STREET • SAN FRANCISCO 5 • CALIFORNIA

Vol. 6 No. 6 • THE CALIFORNIAN is published monthly by The Californian, Inc., at 1020 S. Main St., Los Angeles 15, Calif., printed in U.S.A. Yearly subscription price $3.00. Entered as second class matter January 25, 1946, at the Post Office, Los Angeles, Calif., under the Act of March 3, 1879. • January 1949

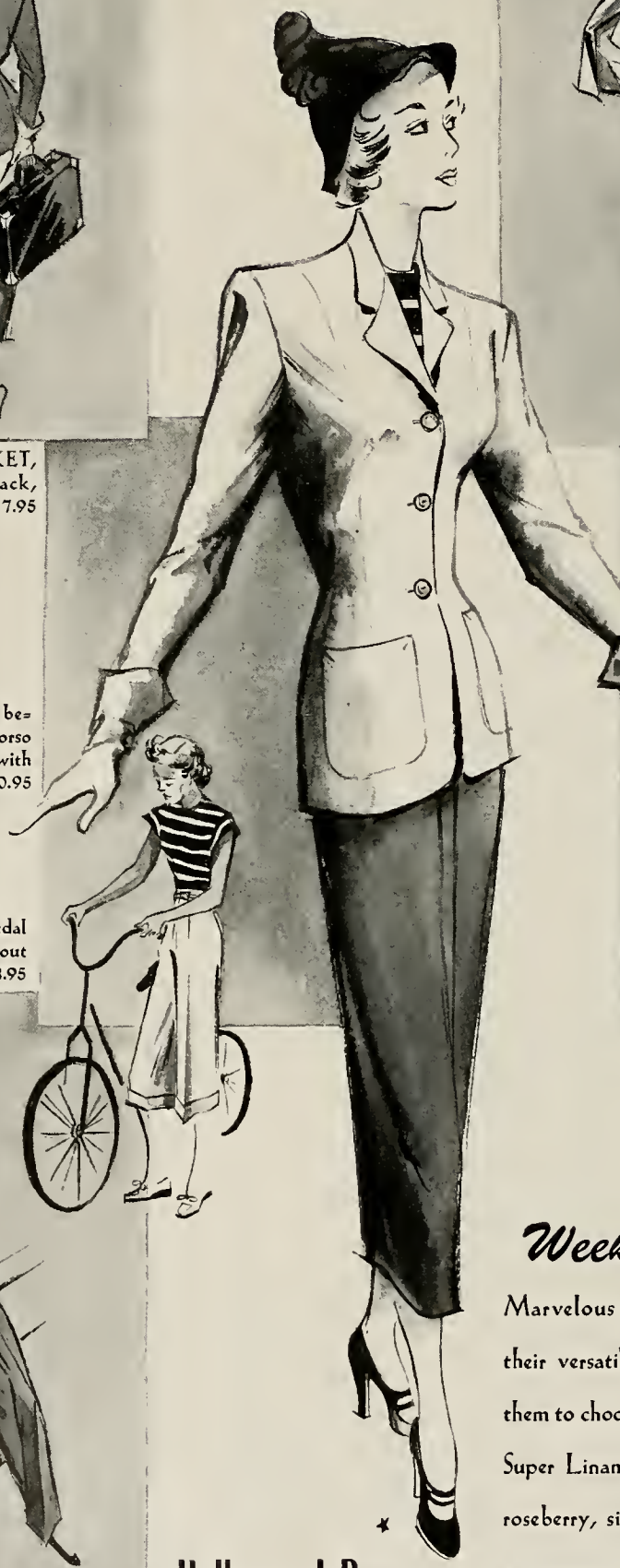

Lady Alice
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CLUB HOUSE JACKET, box-pleated, belted back, about $17.95

CLUB HOUSE SKIRT, slim style, fly-front pleat, about $8.95





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Musketeer

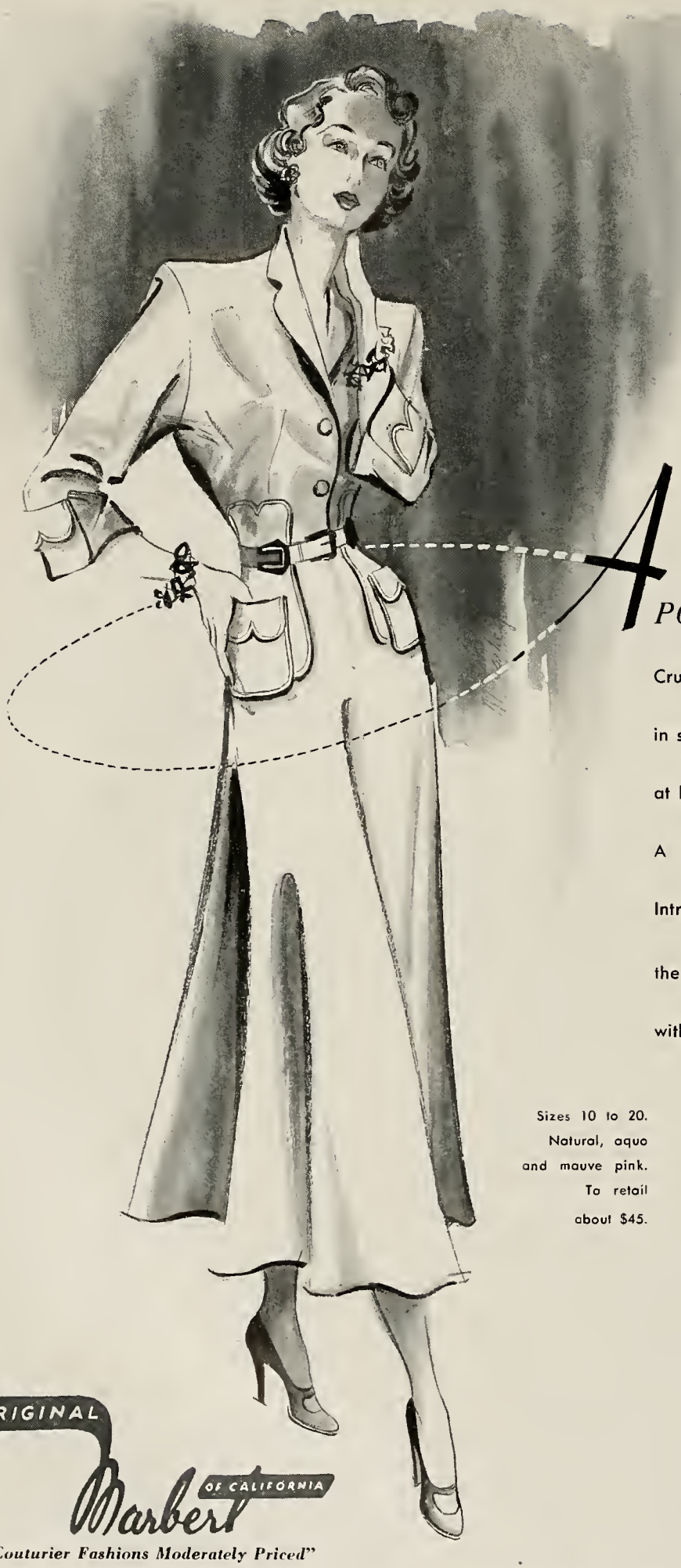


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shopping



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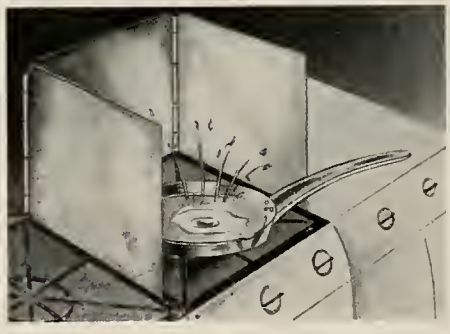
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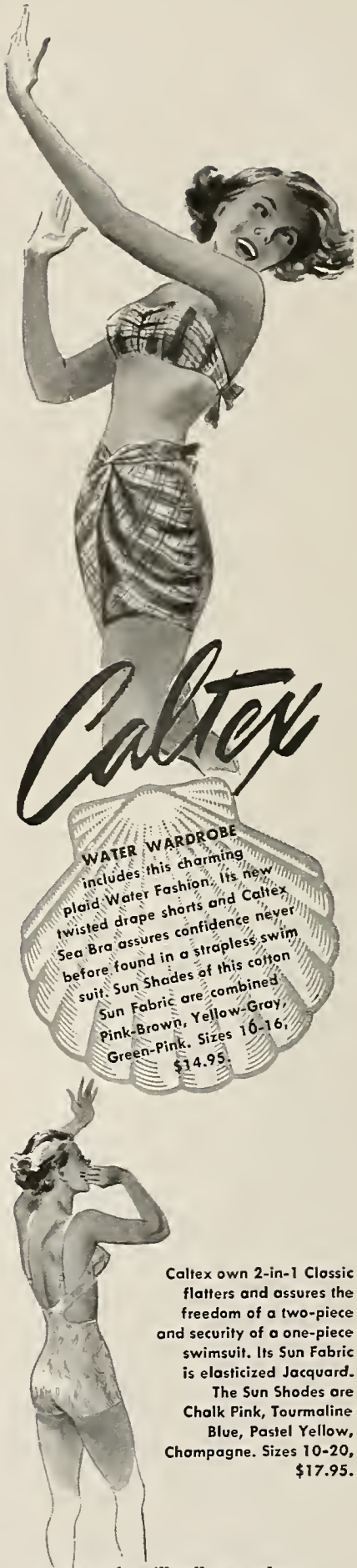


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• *For a list of the stores where this dress may be purchased, please turn to page 69.*



BERYL AND RENE

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JANE INDORF enjoys a life few teachers would envy. Behind barbed wire and gun towers, she daily instructs a class of juvenile felons at the California Vocational Institution on the edge of the hot Mojave. Vitally interested in the state's rehabilitation program, Miss Indorf numbers among her charges . . a hypnotist and a crooner.

IN CALIFORNIA IT'S



JADE SNOW WONG, illustrious product of San Francisco's Chinatown, worked her way through Mills College, intending to be a social worker. Switched in midstream to ceramics after a summer course in the arts. Now renowned for her application of enamel to metal, one of the Wong pieces is on permanent exhibition in the New York Metropolitan Museum of Art.



ADELINE HANSON is a disc jockey . . one of the few women to capture a spot on the California ether waves. Her "Composer's Corner" is for the hep and she interviews music makers from radio, movies and records. Red Norvo proved to be the most shy of her special guests. He merely nodded "yes" and "no."



NIPO STRONGHEART, field representative of the national Congress of American Indians, started in show business with Buffalo Bill at the age of 11, appeared in movies in 1905 and today is a top technical advisor for the film industry of Hollywood. He won't permit Indians to portray characters detrimental to the race. Scalping savage you see may be an Italian, a Pole, or an Irishman.



MICHELE, the perfumer, came to Hollywood from Vienna and Nazi prisons, turned a hobby into a profitable business. Here, she blends a personal and subtle scent for **ELEANOR PARKER.** She created "Mink" for Rita Hayworth and "Brown Derby" for Errol Flynn.





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Italian Silk Shantung...rich as a Renaissance masterpiece...deftly tailored by Maurice Everett of California into a soft dress that sculptures your figure along the most contemporary lines. In Spode red, jade green, praline, sandalwood, peacock blue. Sizes 12 to 18. 49.95

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AUL PARRY PHOTO



a Jane Taylor selection . . .

IRRESISTIBLE . . . as the "extra" little dress in your luxury wardrobe, or as a practical basic for town-and-country. Designed by California Creator **BETTY MOHILEF** in sensationally new fabric SUGAR TWIST by California fabric co. in mandarin red, temple jade, locust tan, aqua glaze, navy.

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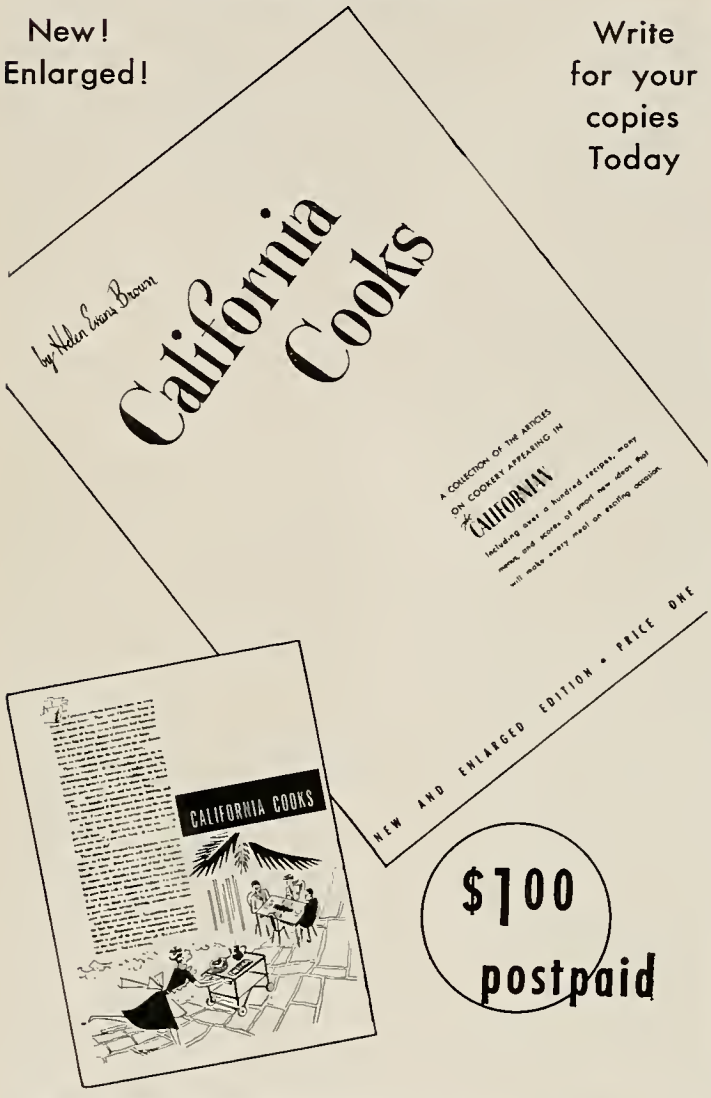
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What Makes Los Angeles Grow?

"City Makers" Tries To Explain Phenomenal Rise

by hazel allen pulling

Cinderella-like in quality, the story of Los Angeles has for adults all the appeal that a fairytale has for younger readers. Remi Nadeau, descendant of pioneers, has caught the mystical tone of the city's development in *City Makers* (Whittlesey. $3.50), an account of Los Angeles' rise from the isolated, squat, adobe village that it was in the 1860's to the thriving, modern city that it is today. Why did Los Angeles rise so rapidly where and when it did? Who was responsible? *City Makers* provides the answers. It was men, the book shows . . men, dreaming, fighting, falling, yet rising again and again, and building, facet by facet . . who created the city and gave it its basis for future development. Cattlemen, sheepmen, farmers, railroad promoters, harbor developers, miners, bankers, businessmen, home builders and statesmen pass in review through each succeeding decade, with mobsters, ruffians, robbers and renegade politicians forming opposing strains. *City Makers* is a developing story that shows Los Angeles forging ahead despite backsets and boom-bursts; it is a section of local history told with fidelity to facts and with the sure touch of one whose life has been part of the story.

Or perhaps adventuring on scenic California backways has greater appeal to you. Several books of recent publication will increase your pleasures both before and after your adventursome spirit has its way with you. There's Otheto Weston's *Mother Lode Album* (Stanford University Press. $5.00), nearly 200 pages of pictures of haunts of gold rush days with descriptive notes that will guide your wayfaring through northern and eastern mountain areas. Josef Muench has just added *Along Yosemite Trails* (Hastings House. $2.75) to his other pictorial sketches of places of grandeur and beauty in California. And a third delightful book is *California Pictorial* (University of California Press. $10) by Jeanne Van Nostrand and Edith Coulter. This book is a collection of originals done by travelers, miners, sailors and soldiers who visited California from 1785 to 1859.

FOR THE TOURIST

San Francisco, of course, will not be left out of your California travels, and for that trip Robert O'Brien's *This Is San Francisco* (Whittlesey. $3.75) will guide your steps. Charming as San Francisco itself, this book will take you through the city from Cliff House on the sea to the hills beyond and back to places you will be eager to visit within the city. Bits of history, biographical items, and much of the color and quiet shading that give San Francisco its unique personality are here to lure you and later to remind you of delightful days spent in this city on the Bay.

An earlier day is reflected in the delightful sketches of California architecture in *Santa Barbara Adobes* by Clarence Cullimore (Santa Barbara Publishing Company, P. O. Box 1050, Bakersfield. 250p. $4.90). From the pen of an architect who steeped himself in the spirit of old California in order to catch the perfect blend of landscape and building, these 45 drawings reveal as much of Spanish California as does the historical narrative that accompanies them. California on the eve of the American conquest was a world unto itself . . a world well caught in this combination art and history book.

SUCCESSFUL FASHION HINTS

A clever pamphlet that is at least as Californian as it is any other region, and equally as important to her women folk, is *200 Ways to Alter a Dress* by Virginia Allen McIntire, former fashion editor of a leading California magazine (Trade Press Room. Los Angeles. 80p. $1). Ideas for lengthening, enlarging, trimming, camouflaging, and metamorphosing dresses all too quickly grown passé are succinctly expressed. Graphically delineated in the art of Margery Johnson, the suggestions given here lend themselves readily to nearly-new fashion creations. You will wish to try some of them on your own wardrobe.



We set out to provide a shopping center for suburban Sacramento.

And suddenly we're famous!

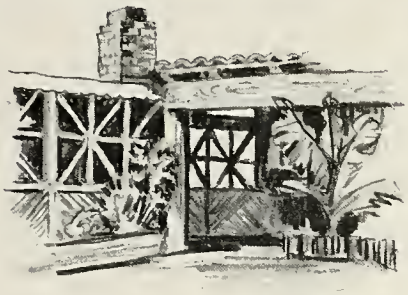
True, we did build our shopping center rancho style with heavy beams, old lanterns, patios, flowers and adobe. And we did plan for all the services necessary for comfortable California living.

there's more to see than the *Capitol Dome!*

But we didn't expect that our 54 friendly shops would begin to attract shoppers and sightseers from all over the West.

Nor did we expect to be visited for our atmosphere—or to be called quaint and unique.

But all those things have happened to us in two years and we are pleasantly surprised by the splash.



So perhaps you would enjoy a visit with us the next time you come to Sacramento.

WHETHER you want to find out how silver saddles get that way . . .

OR what rattlesnake canape' tastes like . . .

OR how to weave a rug . . .

OR buy clothes, shoes, sportswear, pet food, rattan furniture or an old wagon wheel

COME TO . . .





in sacramento



Smooth 'n shapely for summertime! Graff's zipper-back shorts of Shirley's Mars gabardine and a classic shirt in brilliant plaid cottan. 10-20, about $13. Burdine's, Miami; Morrison's, Indianapolis; Bullock's, Pasadena.

MEMO FROM THE PUBLISHER

Nobody had ever succeeded in doing it before, and there never had been a time when there were so many obstacles. That's what people told us back in the winter of 1945 when the first issue of The CALIFORNIAN was being readied for the presses.

But we were just naive enough, and just enthusiastic enough to believe that smart people everywhere wanted a good magazine devoted to California fashions and California living.

It's a good thing that we weren't smart enough to know that nobody would buy a magazine from and about California. It's a good thing we didn't know that it was impossible to buy paper then, or to find a printer big enough to undertake a one hundred thousand run of a big, national, smartly done consumer magazine. For had we known these things we would not, with this issue, be commencing our fourth successful year of publication.

The obstacles were there, all right. It was true you couldn't buy paper. But we bought it anyhow. It was true you couldn't find a printer big enough.

So we used four printers. They were strung up and down the coast from San Francisco to San Diego and "skids" of paper and printed forms were being shuttled back and forth. Then one day a truck, racing down from our San Francisco printer to our Los Angeles bindery with a load of late "forms," overturned. But we solved that, too, without a subscriber ever knowing the difference. There was the time when publisher, editors, fashion directors, photographers, advertising salesmen and the office boy all had to pitch in on Saturday and Sunday nights to bind The CALIFORNIAN by hand in order to get it out on time. One of our printers had to stop work because of a strike. Others raised their prices outlandishly while the forms were actually on their presses. It was rough at every turn and we were sick at heart.

So, we bought our own printing plant. Today ours is one of the largest printing establishments in California and everything is under one roof: Editing, publishing, printing, advertising, art, photography and bindery. Even our own circulation department handles your subscriptions and mails the magazine to subscribers in every state in the Union and twenty-one foreign countries.

In our naivete we stumped the experts. All we knew was that California fashions and the California way-of-living had caught on all over the country, but had been without a competent spokesman. We heard your call and answered it. You have justified our faith in you and made it possible for us to do it when it couldn't be done. With this inspiration which you have given us, we have attained an early maturity. We enter our fourth successful year with exciting new plans in store for you.

VOL. VI NO. 6 . . . JANUARY, 1949

"FOR THE CALIFORNIA WAY OF LIFE"



SEAWELL

ON THE COVER: Lighthearted as a skylark, and as much at home in the sun . . these ruffle-lovely dresses by Lady Alice of California. Pastels, in Bates chambray with touch of white rick-rack. Sizes 10 to 20, about $15 each. See page 70 for stores nearest you.

The CALIFORNIAN

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We believe in—

BARE FASHIONS

MINIMUM SWIMSUITS

BRA-TOP SUN DRESSES

BARE-AS-YOU-DARE EVENING GOWNS

EXOTIC BATIK PRINTS

WINGING BEAUTY OF SCALLOPS

BRILLIANCE OF PERSIMMON

TINY GEOMETRIC, TONE-ON-TONE PRINTS

These are the things that characterize California's wonderful sun country clothes, beautifully bare and bold . . . clothes you'll want to select right now because they're resort fashions with their own sunshine aura to help speed the spring. Whether you're heading for some winter-warm mecca or staying at home, we say now is the time to choose your sun country wardrobe . . . now, while you can get first selection of all the glorious sun-day clothes which have been sped from the sportswear center of the nation to be previewed to you wherever you live.

Look at and love . . . the wonderful cottons, embossed or iridescent or shining with metallic threods . . . pure silk shantungs in bold island prints, or jewel-bright shades . . . fine linens, rayons, the frosting of organdy. Colored denims, paisley, calico; batik and new border prints to make a pretty pagan of you. And, *say we*, there can be nothing more exciting than your new swimsuit . . . in elasticized *lace*, swimmable *velvet*, satin ond nylon and sharkskin with brand new finish and finesse. These are the fabrics of which fashion is made in California . . . where motion picture standards of glamour inspire famous designers to make a pretty picture of you.

Here come the sun country clothes, and now

the California sun shines on YOU

◀ NEW LISLE HOODED T-SHIRT BY GANTNER OF CALIFORNIA, ABOUT $4 AT CARSON'S, CHICAGO.



SAM OPPEE

We believe scallops are important to your sun country wardrobe. You'll love Pat Premo's toss-on coat of printed Everfast pique with your sun dresses, dancing cottons, or as you see it above, *left,* with its own bra-top pique sunsuit; set, about $45 at Carson's, Chicago; Wm. H. Block Co., Indianapolis. Cabana dress by Cole of California, about $18 at Carson's, Chicago. *Opposite,* the batiks you'll see at smartest resorts: Tabak of California makes you sun-fun clothes of Mallinson's print with sharkskin; mix-matchables total about $72, all pieces at Carson's, Chicago; Desmond's, Los Angeles. →



We Believe in Batiks for You



Exotic and daring Batik prints . . . and your bare should

Be a pretty pagan in these Fuller Fabric costumes in

jungle tones, so brand new and so different. *Left,* Joy Kingst

sarong set, glamour-wrap skirt over bra-top shorts, under $25

and her boned sundress and stole, *opposite page, right,* under $

both at Carson's, Chic

Neiman-Marcus, Dallas; McInerny's, Honolulu. *Opposite page,*

Georgia Kay's Tahitian trio, sequin skirt, about $2

Carson's, Chicago; Desmond's, Los Angeles; Harzfeld's, Kansas

BEN PARKER





EMBOSSED CABLE STITCH: CATALINA

ELASTICIZED LACE: CALTEX

Fabric makes news for your 1949 swimsuit . . . previewed in California, these are the exciting innovations of the season: Catalina's strapless suit with mitred cables on elasticized Celanese, about $20; elasticized lace so naughty-but-nude, by Caltex, about $20.



SHARKSKIN: ROSE MARIE REID

VELVET: COLE OF CALIFORNIA

Bare as you please, wired bra for extra security, it's Rose Marie Reid's sharkskin suit, about $20. Unbelievable but true, swimmable velvet by Cole of California, about $18. Swim-and-show suits, with optional halter ties, at Carson's, Chicago.



BEN PARKER

One piece or two? . . . satin lastex is like your second skin in these two-color swim-easy suits from California. *Above, left,* "Pagliacci" classic, by Mabs of Hollywood; about $17 at B. Altman, New York; J. W. Robinson, Los Angeles; Carson's, Chicago. And for the girl who prefers a midriff brevity, Elon of California, *right,* presents a form-flattering suit, about $13.



Who better than Esther Williams knows what a woman needs and a man likes in a swimsuit? Here is her own suit created by Cole of California after months of swim-testing by the famous M.G.M. star soon to be seen in "Neptune's Daughter." In elasticized matelasse, the suit is cut for extra swim security and comfort, is a perfect show-off. About $18 at Carson's Chicago.



Up and up to the observatory . . a long pull if you're pedolling



The beautiful buildings represent Col. Griffith's contribution to science . . thousands enjoy the exhibits and dramatic show



Through turnstiles into the Hall of Scie the observatory and the "spectacle of spc



They ride past the Greek Theatre in Los Angeles' vast Griffith Park



Peggy Ann Wagner and Jo Anne Robert start trek from park entrance

one cameraman and two pretty girls portray the graphic story of a pilgrimage to famous griffith observatory . . . a "trip to the moon"

TAKE A TRIP TO THE MOON!

Don't let the high cost of living bother you. For 50 cents you can take a trip to the moon! Every week in Los Angeles nearly 5000 persons compress days . . even years . . into minutes as they enjoy the spectacle of a space trip to a planet . . and back . . in one golden hour at the famous Griffith Observatory, high in the Los Feliz Hills. Beneath the 75-foot-high dome of a circular room are the lunar projectors, the planetarium, and Dr. Dinsmore Alter, observatory director and commentator, dramatically combined to take the public on an astronomical tour never to be forgotten . . to witness stars and planets and the earth . . all in proper relation and proportion to our life as ordinary human beings.

The Griffith Observatory, gift of Col. Griffith J. Griffith, and operated by the Los Angeles City Recreation and Park Department, is a million-dollar monument to our never-ending thirst for knowledge. Nine times a week the public treks up the winding road through Griffith Park to see "the show" . . the sensational product of many years of planning, of perfecting amazing instruments of projection. And the show may vary, month to month, from "Under The Southern Cross" to "Comets and Meteors" or "The Christmas Star." The mission of Dr. Alter, Technician George W. Bunton and the eight regular members of the staff is to interpret physical science, especially astronomy, to the public who maintains the program.

In addition to the projections of space wonders, the public has the opportunity to visit the Hall of Science at the observatory . . see the $25,000 moving model of the Mount Palomar telescope, the Foucault pendulum that gives proof to the earth's rotation on its axis, the collection of meteorites, models of planets and the cyclotron that was used in making the first atomic bombs. The huge telescopes, too, are available on clear nights for a real, live look at the moon and the stars.

The Californian, on these pages, takes you with Peggy Ann Wagner and Jo Anne Robert on an afternoon bicycle ride to the Griffith Observatory . . a Trip To The Moon . . past the beautiful trees and planting in the park, past the noted outdoor Greek Theatre, up and up, to the planetarium and observatory that comprise one of America's prized possessions . . dedicated to the study of the infinite and man's quest.

A model of the cyclotron used to make the first atomic bombs is one of the principal attractions in observatory Hall of Science



In "Other Worlds Than Ours" Jo Anne g close-up glimpse of Saturn and its many g



A $25,000 working model of Mount Palo telescope is a wondrous piece to reme



Image of the moon . . 40 feet in diameter . . as it is projected on dome of observatory . . only 3,000 miles from the earth and your own naked view





Dr. Dinsmore Alter, above, director and commentator for the lunar shows

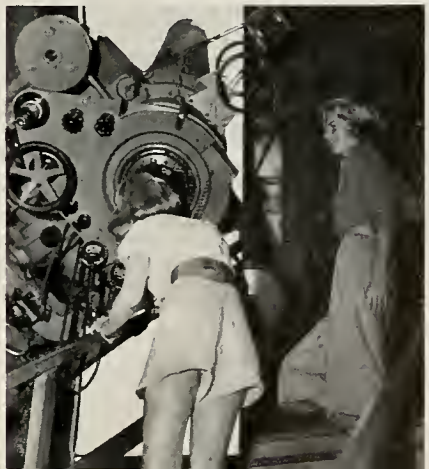
Foucault pendulum gives proof to theory that earth revolves on axis



A replica of California's own Goose Lake meteorite is encased for public inspection



The 12-inch Zeiss telescope brings stars and obscure planets into exciting focus



JAMES DUBOIS

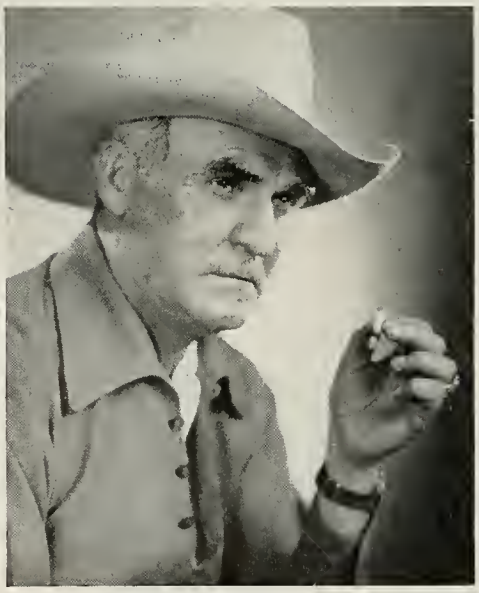
ART IN A PORTABLE



"Worn by Years of Solitude"

■ Harry B. Wagoner, internationally famed desert artist, neither looks nor acts like an "artist" . . and he has been painting for more than forty-five years. He has a ruddy desert-tanned complexion; wears custom-tailored suits, a ten-gallon hat and hand-tooled black cowboy boots; lives on a 100-acre ranch north of Beaumont during the spring and summer and in Palm Springs during the winter; has a wife, three children, a daughter-in-law, a son-in-law, and a grandchild nicknamed Smiles; would rather eat a New York cut than quail; loves life and thinks that everyone, including artists, should have a lot of fun.

He often rides in a taxi when he comes into the city, but in the desert he either walks or uses his specially built sketching car which closely resembles a New York penthouse on wheels. In addition to a large supply of oils, water colors, canvas and brushes, the car is equipped with hammock-beds, an ice box, cooking utensils and groceries. Indeed, the only modern conveniences it seems to lack are an electric stove and a television set. Wagoner prefers to cook over wood, and looking at the flowers, Joshua trees, cactus, mountains, sand, sky and clouds is entertainment enough for a man who



Horry B. Wagoner . . Artist



"Under Desert Skies"

PENTHOUSE

Harry Wagoner exhibits his vivid paintings at The Desert Inn

loves the desert.

The car is indispensable, for without it he would be unable to spend days at a time in remote desert areas, sketching and painting. Designed for any emergency, the unique auto can maneuver through the roughest country, and even sand dunes present no insuperable obstacle. The car is simply converted into a tractor by reducing the air pressure in the tires to twelve pounds and encasing them in burlap sacks.

Wagoner's vitality and zest for life are directly projected in his paintings, and although his style is conservative, vibrant color and purity and strength of line are the outstanding qualities of his work. Using the horizontal line in the majority of his desert canvases, he avoids monotony with the use of bold perpendicular accents and striking patterns of contrast. With solidity of form and a great sense of space, Wagoner's work represents a faithful rendering of nature with no distortion of form or color. O. O. McIntyre, during a trip through the deserts of the southwest, once wrote that he was "sitting in the train and watching the Wagoner clouds go by."

Wagoner's philosophy of life, which embraces a sincere love and appreciation of the beauty of natural scenery, is further reflected in his painting as serenity and balance. He believes that art should be restful and peaceful and finds the current trend toward extreme abstraction interesting but not wholly satisfying. "If you cannot digest all the lovely scenery that has been given to us by our Creator," he states, "you can exist but not really live on the vitamin pill of modern abstract art."

Many of Wagoner's oil paintings have the freshness and spontaneity of water colors. When he is planning a new canvas, he first does a quick sketch in water color and after a lengthy "thinking period," as he calls it, executes the final oil painting. He doesn't believe in putting in every detail of a scene, but emphasizes the strongest point of interest in both color and line and merely suggests the surrounding material.

When Wagoner was ten years old, his parents gave him a box of water colors as a Christmas present, and he has been painting ever since. In has early teens he left his hometown in Rochester, Indiana, and moved to Chicago to study with Homer Pollock. When he was sixteen an agent from Marshall Field saw a group of his water colors in the Pollock studio and promptly purchased them for the store. He was paid thirty dollars for the entire group of paintings, but today a single Wagoner canvas runs into four figures.

After his training with Pollock, Wagoner travelled all over the states and in 1927 went to Europe for further study. He continued his travels in South America, Central America and Mexico, but returned to the United States to paint the scenery which he considered the most beautiful . . the desert country of the Southwest. His work has been shown not only in the galleries of Boston, New York, Chicago and Los Angeles, but in museums throughout the world, and the Royal Academy in London recently purchased one of his paintings of the American desert.

The current exhibit of Wagoner's work at The Desert Inn at Palm Springs includes many of the canvases done in Mexico, Central America and South America, as well as a group of desert landscapes.

And rather than hanging the canvases against bare wooden or plaster walls, Wagoner, with characteristic éclat, has designed a setting for the paintings as rich and striking as a jewel box by Cartier; each painting at the Desert Inn studio has been carefully hung against thick black velour, a perfect backdrop for the brilliant Wagoner colors.



"Bull Dog Mountain"



"Mirage"



LEE WEBER



Beautiful corded skirt with two pockets, weskit to match, by Royal of California, *left*. Skirt, sizes 10-20, about $9. Weskit, sizes 10-18, about $6. At Carson's, Chicago; Capwell's, Oakland. *Right*, two-piece dress in Steintex seersucker-and-chambray, by Ken Sutherland. Sizes 10-20, abaut $30. Carson's, Chicago; J. J. Haggarty, Los Angeles.



season with sunshine and mix well



BEN PARKER



Here are the basic ingredients for your sun country wardrobe: mix-matchables from Hollywood Premiere. You start out with a different kind of striped shirt (note deep sleeve treatment), about $11 . . then add pedal pushers, nautically tailored and nice, above *left,* about $9, or maybe brief shorts, about $8, with jaunty jacket, about $18 . . and finally, choose slim, pocketed skirt in contrasting color, about $9. Available in natural, navy and roseberry shades, sizes 10-18, at Carson's, Chicago; Bullock's, Los Angeles. These are year-round favorites, California style!

If you're the person who prefers a soft dressmaker playsuit, then this delightfully simple one-piece play suit's far you! Wide strops: Joseph Zukin of Colifarnia. Then add the demure little skirt, and you're ready for luncheon, marketing, or lozy afternoons. In Celanese print, about $30 at Carson's, Chicago; Bullock's, Palm Springs.









Bare bodice, stripes, and a stole . . . three important fashion points combined in one sundress with a dozen uses. By Royal of California, under $20 at Carson's, Chicago.

Here's what you'll love over swim or sunsuit: Turkish toweling Showerobe by Normandin. About $10 ot Bullock's, Palm Springs; J. W. Robinson, Los Angeles; Carson's, Chicago.



Court the sun, *left*, . . . in Georgia Kay's bare-ly beautiful cotton, checked bolero cover-up; sizes 10-16. Under $25 at Carson's, Chicago; Desmond's, Los Angeles; Dayton's, Minneapolis. Flirtatious eyelet embroidery pinafore dress with sash that ties in bow in back; by Addie Masters, *below*. Sizes 10-18, about $35 at Carson's, Chicogo; Meier & Frank, Portland; Neiman-Marcus, Dallos.



BEN PARKE



A classic dress in Shirley's Topper lightweight rayon gabardine by Ken Sutherland. Pockets in front give torso effect. Leather belt and self-covered buttons. About $35, sizes 10-20, at J. J. Haggarty's, Los Angeles; Corson's, Chicago. Softly tailored, and perfect for an active life out-of-doors!

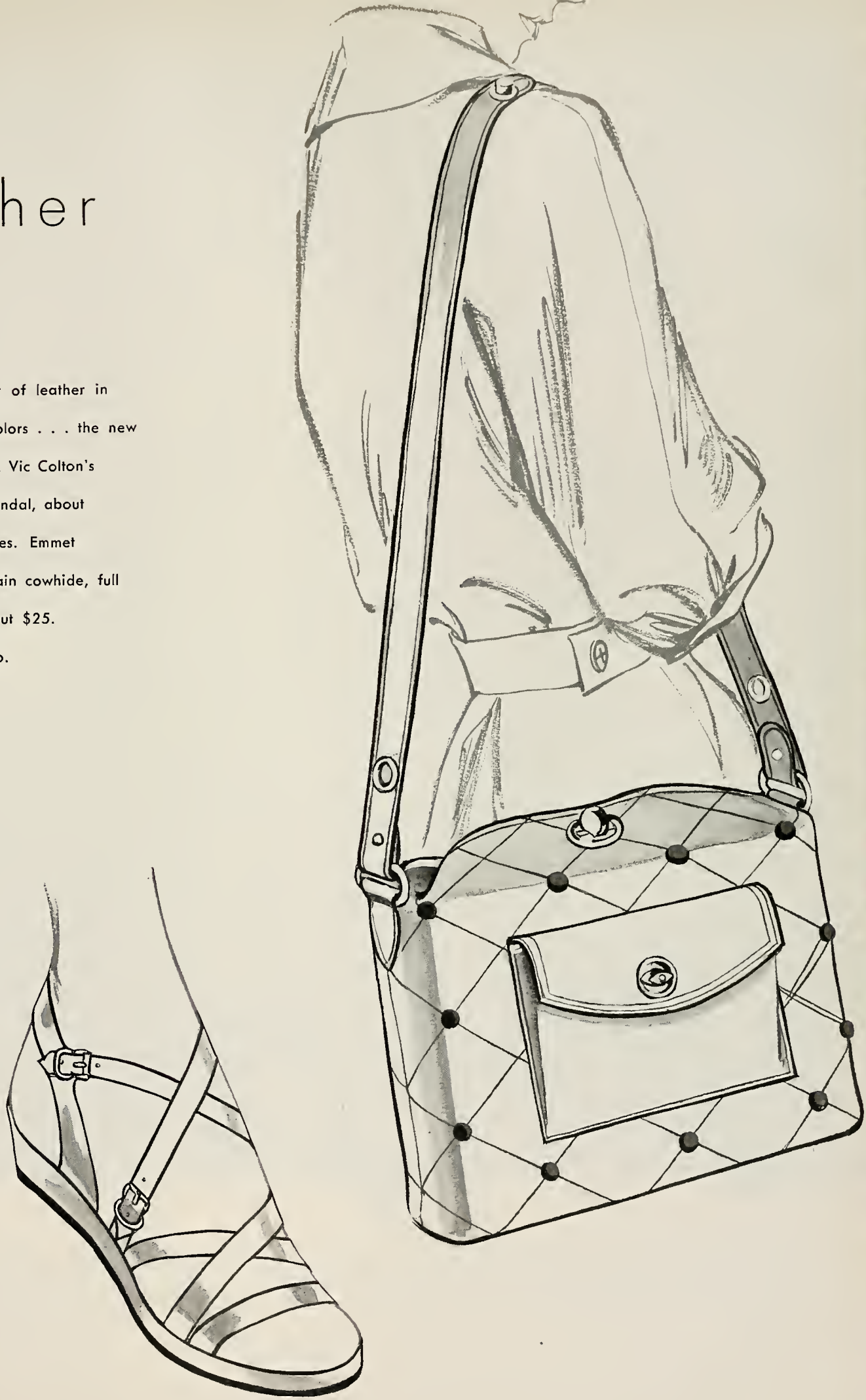
linen and



Frost-white linen for your sun-bright days . . . highlighting the crisp loveliness of matching shoes and handbag. Flattering pumps, sling-back, pastels, too: Ted Savol, about $14. Ben Brady over-arm handbag, about $19. At better stores.

leather

The rich splendor of leather in glowing spring colors . . . the new lemon shade, too! Vic Colton's flattering strap sandal, about $9, at better stores. Emmet handbag, top grain cowhide, full suede lining, about $25. Carson's, Chicago.



MILDRED DUKE



LEE WEBER

For a country outing or all-around-town, two tailored dresses by Ann Gray with classic simplicity and smart pocket detail. *Left,* 10-20. *Right,* 12-20. About $18. At Carson's, Chicago; Bullock's, Los Angeles; White House, San Francisco.



BEN PARKER

Introducing on exciting new fabric, wool shantung, Rosenblum designs another California classic, perfect suit for travel all year 'round. Sizes 10-20, about $50. Corson's, Chicago; The Broadway, Los Angeles; B. Altman & Co., New York.





Four-part harmony to key your wardrobe . . .
Barney Mox deftly blends Botony's Tumble Tweed,
Marchan gabardine. *Left*, shortie coat, about $45.
Above, flattery in a gabordine classic, about $50.



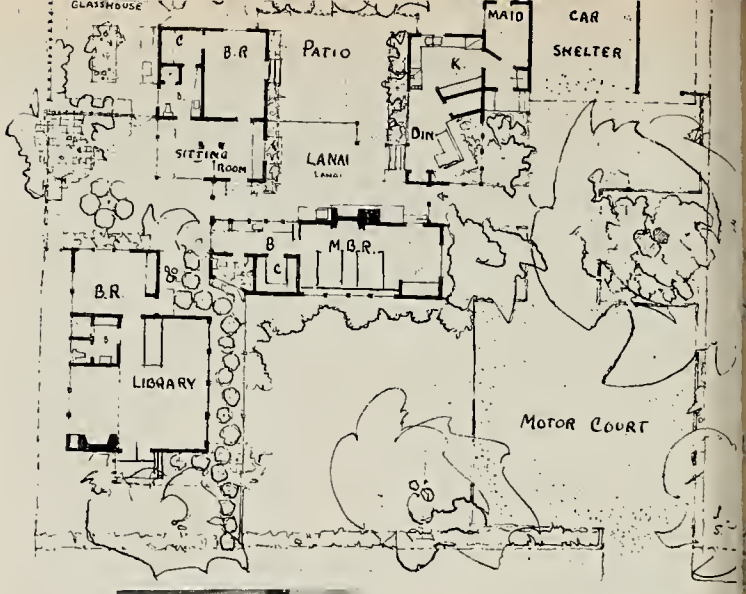


LEE WEBE

Keeping perfect time to your tailored theme . . . *left,*
Barney Max tweed coat, with gabardine edging, about $70.
Right, tweed-top suit, gabardine skirt, about $50. Matching colors,
sizes 10-20. At Carsan's, Chicaga; The Braadway, Las Angeles.

This House Brings The Outdoors In

BURTON SCHUTT'S USE OF WOODS AND "GROWING THINGS" COMBINES WITH HIS UNUSUAL DESIGN FOR LIVING







Burton Schutt, designer, creat the fabulous Bel-Air Hotel Southern California on a ridi stable lot . . replete with col convenience and the flora a fauna of South America and romantic P cific isles. Then he designed a lovely l tle house for himself, nearby, on Sto Canyon Road, to further express his "P cific Style" of coordinated architectu interior and exterior planting. These pag glimpse the smaller brainchild of the m who plumps continually for the Californ Way of Life . . who decries the pour forms of convention and the grey-dr houses of the prairie.

Three thousand square feet of natur woods and plants and ingenuity in th one-story "outdoor" home give ample e dence of elbow room, yet the elements the house, planned as separate entiti combine into California Living on a si ple, yet beautiful scale. Planted areas co nect each part of the house with the ne A master bedroom, two additional be rooms, sitting room-study, library, dini nook, kitchen, maid's room, lanai and pat

The living room-lanai of this Bel-Air home is blessed with the warmth of nature and of wood

Sheltered patio, shown at lower right, affords privacy and beautiful view of all outdoors



JULIUS SHULMAN















...plan provides for related separate structures

...all are interrelated in the overall ...ning to take maximum advantage of ...and air and "green things growing." ...roughout the house the visitor is im-...ed and delighted with the copious ...f woods in their natural texture, plant-...g where walls and doors could have ... Burton Schutt will tell you that the ... was constructed of humble materials ... prove that proper planning, plant-...g and fenestration achieve an elegance ...is not always found with the expendi-...of large sums of money. The dra-... raised fireplace in the lanai, for ...ple, is made of a specially cast con-... block to resemble flagstone; the ...ted wall was constructed of random ...ness pine strips; dining room walls ...of birch, and lattices in both house ... garden create a filtered light and ...ing areas for plants as well.

...ere's the usual utility, too, but let ... pictures tell their story. Let the sun-...e in . . invite the beauty of nature ...elp furnish your house . . adapt these ...s for your own . . live like the Cali-...ians do!

Top, left, shows comfortable simplicity of the study . . with access to light and air

Top, right, displays lanai wall and steps to the dining nook beyond

Middle, left, novel dressing room off master bedroom has windows and skylights, too

Middle, right, master bedroom with its glazed opportunity for letting outdoors in

Lower, left, shows dining nook off lanai with built-in bench and lattice

Lower, right, boy's bedroom with work table, wall map, book shelves and easy chairs

And at left is one corner of the patio displaying geometric design and cooling lattice



A good cook would as soon find herself without butter or flour as to have an empty lemon bin. That's not because lemons are the main ingredients of lemon pie or lemon jelly or whiskey sour (how did that get into the kitchen?), but because they are so absolutely indispensable in many dishes. They are the bit of magic that makes something very special out of something everyday. A few drops of that lovely juice in a curry, a thin amber slice floating on a bowl of chicken soup, a transparent wedge giving character to a dish of prunes . . . the lemon enlivens everything it touches. The Romans, who were supposed to be civilized, used them only as a means of driving away moths, but as they ate mice dipped in honey and a sauce made of goodness-knows-what parts of very ripe fish, their taste in food is a trifle suspect. Sydney Smith, on the other hand, who knew more than a thing or two about food, spoke in contempt of a place that was "twelve miles from a lemon" . . the ends of the earth, no doubt.

Lemons were said to have been brought to California by the Spanish adventurers, not by the Mission Fathers. That is a considerable relief to those of us who were beginning to wonder if the good Father Serra had a fleet of ten-ton trucks in which to cart all the trees and plants that he was supposed to have brought to the Golden State. But no matter how lemons got here they have certainly made themselves at home. California now raises ninety-five per cent of all the lemons used in the United States. Lemons require a more even climate than do oranges and they also require a tremendous amount of pampering. The California Fruit Growers Exchange . . Sunkist to you . . knows just how to treat them: they literally handle them with gloves. Picked when they're green, they're clipped, not pulled, from the trees, graded and given a gentle bath. Then they are allowed to rest in air-conditioned rooms, and finally swathed in that familiar yellow tissue wrapper and shipped to every part of the world. A lemon tree, which bears all year round, is a mighty handy thing to have in your kitchen yard, but as everyone can't live in California, the next best thing is to have a dozen or so California lemons always on hand.

The lemon, though first cousin to the orange, has considerable more character, and, like people with definite personalities, a little goes a long way. That is why this business of a recipe calling for the juice of half a lemon, or three lemons, is a risky business: too large a lemon might make the dish too acid, too small a one may not give the needed tang. Lemon sizes vary from the huge 240's (240 to a box, that is) to the smallest 540's, so that it's easy to see that when a recipe calls for the juice of one lemon it ain't necessarily so.

CALIFORNIA

The whole country has taken up the salad called, variously, Caesar, Di Cicco, and Californian; the salad that depends upon a lemon for its charm. Here's another similar salad . . one that uses no vinegar at all and thus depends even more on that delightful fruit, the lemon.

SALAD RITCHIE This salad requires a little advance preparation: make a cupful of croutons by cutting bread in half-inch cubes and baking in the oven until they are crisp and brown. Cook an egg for exactly one minute. Grate some Parmesan cheese so that you have a half cup. Wash two large heads of romaine and put them in the crisper. Peel and dice a large cucumber. Now for the mixing: rub

your largest salad bowl with a cut clove of garlic. Rub hard so that the garlic will literally disappear. Dry the romaine and break it into the bowl. Add the cucumbers, a cup of sour cream, and a teaspoon of salt, two tablespoons of melted butter, several grindings of black pepper and the coddled egg scooped from the shell. Squeeze the juice of two lemons over the egg and mix well (squeezing the lemons directly into the salad is part of the ritual so the juice can't be measured. Let's say that the lemons are medium-sized ones.) Now add the cheese and mix well. At the very last minute toss in the croutons, give the salad another turn or two and serve. And I'm the gal who has said that you can't make a proper salad without olive oil and wine vinegar!

Does the idea of serving potatoes with lemon juice shock you? Try this once and I promise you it won't.

NEW POTATOES ANNANDALE Boil tiny new potatoes either peeled or not as you prefer and dress them with a sauce made by melting a quarter of a pound of butter and adding a teaspoon of grated lemon rind, salt, pepper, four tablespoons of lemon juice and a tablespoon of minced chives. This is really something.

The lemon is a saucy little fruit and there are precious few sauces that can get along without its presence. From that simplest of all, pure lemon juice, to the elaborate compound sauces made with an Espagnole base, it is the lemon that points up the flavor. Here's one of the easiest and most famous:

MAITRE D'HOTEL BUTTER Cream a quarter of a pound of butter and work in three tablespoons of lemon juice and the same amount of minced parsley. Add the merest speck of cayenne and serve with fish or any grilled meats such as steak, chops, liver, kidneys or spareribs. If you wish, the butter may be formed in balls with wooden paddles and rolled in the parsley. Pretty.

Recipes for barbecue sauces are a dime a gross and most of them, for my money, worth not a penny more. This is because so many of them are too searingly hot. This one, made with lemon juice, brings out, rather than drowns, the flavor of the meat.

of lemon juice, salt, pepper and a tablespoon of minced parsley. Cut the steak into long strips after it has been grilled to your taste and pour the hot sauce over it before serving. And if you're cussing at my extravagance, use salad oil instead of the olive oil and serve it on hamburgers. It's good that way, too.

Here's another sauce that is quick and easy. Good for chops, hamburgers, kidneys.

LEMON MUSTARD SAUCE Heat a squashed clove of garlic in a quarter of a cup of heavy cream. Remove the garlic, add two tablespoons of prepared mustard and three tablespoons of lemon juice, very slowly. Simmer gently for a few minutes before serving.

Some people seem to think that the lemon garnish served with so many meats at fancy restaurants is just that . . a garnish. If only they'd flow a little of that lemon juice over their broiled chicken, add a squeeze or two to their sizzling kidney sauté, bless their grilled mushrooms with a few precious drops, they would know what the chef was about. A good chef, like a good cook, never underestimates the power of a lemon.

In Georgia they serve a wonderful crab stew that has a whole lemon, skin and all, ground up and added. Californians, with their superb Pacific crabs, should certainly adopt it.

GEORGIAN CRAB STEW Make a roux with two tablespoons of flour and two of butter. Add three cups of rich milk and cook for a few minutes. Season with salt, pepper, a teaspoon of prepared mustard and a half a lemon which has had the seeds removed and has been ground very fine. Add two cups of crab meat and simmer for another minute or two before serving with hot beaten biscuits.

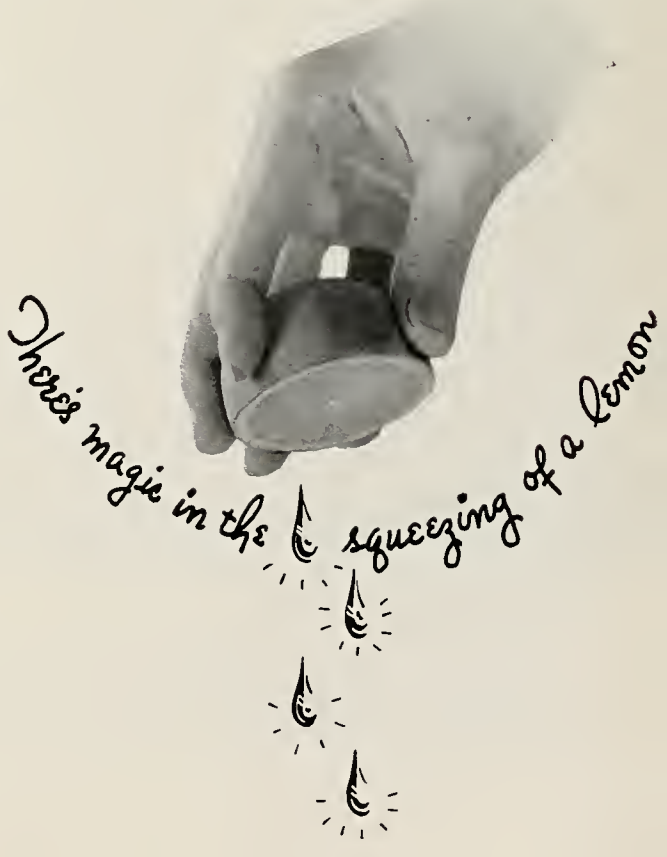
That's just a beginning of what lemons can do for flavor. Next time you wonder what's wrong with your pot roast, why your mayonnaise isn't perfect, what you can do to improve your strawberry jam, stop wondering . . . try lemon juice!

COOKS by helen evans brown

BARBECUE SAUCE Cook a quarter of a cup of minced onions and two cloves of minced garlic in a half cup each of melted butter, salad oil, tomato catsup, lemon juice and tomato juice. Add a quarter of a cup of minced parsley, a teaspoon of salt, a half teaspoon of fresh ground pepper, a half teaspoon of dry mustard and a teaspoon of oregano. Simmer gently for twenty minutes and use to brush on meats, any kind, while they are barbecuing. Try this with chicken and fish, too . . the lemon makes it perfect with either.

Most of the classic meat sauces that are featured on the menus of the best hotels and restaurants require Espagnole sauce as a base. As the making of that sauce is a rather involved procedure it will have to be left for some future issue of California Cooks. Here, however, is an excellent steak sauce that does not need that basic sauce:

SAUCE THEODORE Cook a quarter of a cup of minced onion and a crushed clove of garlic in two cups of Pinot Noir (or any red table wine) until the liquid is reduced to one half. Remove garlic and add six tablespoons of butter, two tablespoons of olive oil, six tablespoons



SOME WOMEN ARE LIKE THAT

BY FLORA BENOIT

I just wouldn't do it! I'd put my foot down," Nina Wilson exclaimed. Nina's a neighbor of mine, 'though we don't see each other often. Our husbands work in Los Angeles and we live on adjoining ranches in the Malibu Hills. I'd stopped at the Wilson place on my way in to the market to do week-end shopping.

"You mean you're still staying home to cook for a gang of people every Sunday?" Nina went on, incredulous.

"It's not my idea, Nina," I told her. "You know how Dave loves to entertain. I feel that he should be able to do what he wants to on his one day at home. He likes having his business associates and our friends out to the place, and they seem to thoroughly enjoy spending a day in the country."

"And let you slave over a hot stove all day, cooking for them," she supplied.

I laughed at that. I could hardly see myself in such a role; bedraggled, self-pitying wife, drooping slavishly over a hot frying pan.

"Oh, I'm not the slaving kind," I told her, still laughing. "I really don't fuss at all. We entertain most informally at our house."

"Fuss or no fuss, it's work," she insisted. "A man just doesn't realize how much. Jack's the same way. He'd be having someone out here every Sunday too, if I didn't put my foot down. Believe me, I think a woman is entitled to a day off, the same as a man. Jack even gets up and fixes my breakfast on Sunday," she added a little smugly.

I got out as soon as I could. I simply have no time nor sympathy for such martyrdom. Besides, Saturday shopping takes hours. Guests come early to our house . . the more time to spend hiking, horseback riding, or just being lazy in the sun. Whatever the activity, I have to figure on plenty of food.

I'd barely flicked the last speck of dust from the living-room furniture that evening when Dave drove into the garage.

"The Wilsons always go out to dinner on Sunday," I remarked later that night to the worst side of the funny paper. "Nina Wilson never has to cook on Sunday," I said, raising my voice. "Jack even fixes her breakfast."

"H'm? You say something to me?" Dave sat up and handed me the funnies.

"I was just thinking," I began, "that it would be rather nice not to have to do anything on Sunday but putter around and be by ourselves. And then maybe go out to dinner, someplace downtown."

"We-ell," Dave considered.

"I'm getting tired of slaving over a hot stove for a gang of people very week," I blurted out.

Dave looked surprised. "Why honey," he exclaimed. "I didn't know you felt that way about it. I thought you enjoyed it. You always seem to."

"Well I do," I admitted guiltily. "But it's a lot of work. I don't think a man realizes how much. A woman's entitled to a day off, too, the same as a man. Don't you think so?"

Dave got up and went to mix a couple of drinks. "We can go into town for dinner if you want to," he said from behind the bar. "If you don't mind the traffic."

That's something. We live just a mile off a scenic highway, and the joy-riders on Sundays are legion. I hate driving in such traffic, even more than Dave does. In fact, I've often said it would take a date with Walter Pidgeon to get me into town on Sunday afternoon.

Dave has a way, when my little inconsistencies crop out, of showing me just how impractical I am. He doesn't say so at all. He's really very nice about it. He simply enumerates the unpleasant features, and leaves the decision to me. I wind up feeling like a neurotic, half-grown woman for having mentioned the thing in the first place.

Well, the next day went by very much as all our Sundays go. I fried chickens and fixed the garlic-bread that everyone liked so much. It's the last time, I told myself. I like fun and hilarity, the well-mannered kind of course. And as a rule I don't mind a bit staying in the kitchen to toss the salad and mix the dressing my guests pronounce just right. But that day a thin little veil of self pity was floating around my head, and it was beginning to flap in my eyes. Finally the last car whirled out of the drive. The "swell times" and "see you soons" carried across the lawn.

"Not if I have anything to say about it," I mumbled to myself and went back in the house to stack the dishes.

The next Sunday morning I was wakened by the alarm at six o'clock. "Good heavens, Dave," I groaned. "Did you forget it was Sunday?"

"No-o-o," he yawned, reaching for the clock. "I thought so long as no one's coming out today, I'd get up and do some things around here."

That meant I'd have to get up, too. I like a leisurely breakfast on the terrace, around nine or ten on Sunday. Sometimes guests arrive while we are still at the table and we all have coffee and cigarettes together.

By the time I got into slacks and a blouse, Dave, looking rugged and ready-for-work in levis and a plaid shirt, was already in the kitchen fussing with the silex. A scrambled egg which looked as if it had been cooked the week before, fried harder in a pan on the stove.

"Wanta pour the coffee?" Dave was disgustingly cheerful as he sat down at the bare kitchen table. He beamed at me as I placed the mat before him and arranged the silver. I slipped a couple slices of bread in the toaster and pried the egg loose from the pan, put it on his plate, poured the coffee and sat down at the table.

"Nice of you to cook breakfast," I said.

He brushed it off. "Oh, that's all right. Glad to do it. Anytime."

As soon as he was outside, I poured my coffee in the sink and started another pot. I can stand anything weak but coffee. All morning Dave wandered about, tapping the fences with a stick and petting the cows. About ten I got tired following him and hobbled back to the house to lie in the hammock. At noon we ate lunch in the kitchen, Dave insisting that all he wanted was a bowl of soup and a glass of milk. It was quite different from the usual Sunday lunches of cold cuts, potato salad and rye bread, served on the shady terrace with beer and gay laughter. After lunch Dave went back to his tapping and petting, while I lay in the hammock, listening in vain for the sound of a motor.

At five we came in and showered. I had an eight-pound standing rib roast I'd purchased the day before without thinking. I opened the refrigerator door. "Shall we just have chops and a salad?" I suggested. "I thought it would be silly to cook this big roast."

"Oh, don't bother," Dave said pleasantly, going to the cupboard. "If there's some cream, I think I'll just have a bowl of cereal."

"Can't I interest you in a Newburg?" I asked. "There's a can of lobster. And we can eat on the patio."

"No-o-o, I don't think so," he said. "I'm not very hungry. Suppose you sit down and let me fix the supper."

I don't like cereal and cream, so I drank a glass of milk and ate a cookie. At eight o'clock we'd turned out the bedroom light.

"Well it's been a nice restful day, hasn't it?" Dave yawned peacefully.

"Dave," I said, "do you think the Wilsons would fit in with the crowd? I'd like to ask them over next Sunday. I don't know why, but I feel a bit sorry for Nina."



Be bold and bore your shoulders, or wear the new cuffed neckline in demure caver-up fashion . . . it's a "coke style" by Saba of California, in o crisp cotton Fuller Fabric . . . fresh as a breeze with wild geese flying!

Puffed sleeves, full skirt, wide contrasting sosh. Sizes 9-15, it's only about $11 at stores shown on page 70.

previewed at palm springs

California has new fashions aplenty for men. The recent Palm Springs Fashion Show . . which was devoted entirely to men . . predicted that there will be livelier colors and new styles in every man's wardrobe soon. Two of the outstanding styles were the tie-front "Picaro" sport shirt designed by Hollywood Rogue and the gold and rust jacket-slack-shirt combination shown by M. Jackman & Sons. The plaid "Picaro" was inspired by the native style of Old Mexico. It has no shirttails but it ties in front, blouse-style. It is washable. About $10. The gold lightweight jacket, handstitched in Forstmann Charmain gabardine, has the new half-belt back with pleats and shoulder-shirring. In a soft shade of gold it contrasts beautifully with the matching rust slacks and shirt. About $95.

"Picaro," by Hollywood Rogue, is available at: Krupp & Tuffly, Houston; Neiman-Marcus, Dallas; Kaufmann's, Pittsburgh; Lipman-Wolfe, Portland; Stewart Co., Baltimore; McInerny's, Honolulu; T. Eaton Co., Canada; The Fair, Fort Worth; Monte Factor's, Beverly Hills; Carson-Pirie-Scott, Chicago, and J. L. Hudson, Detroit.

The gold jacket by M. Jackman is available at: Neiman-Marcus, Dallas; Leighton's, New York; Jerry Rothschild, Beverly Hills; Burdine's, Miami; De Pinna, New York; Scholnik's, Detroit; Halle Bros., Cleveland, and McInerny's, Honolulu.





"The one dress" every wardrobe depends upon . . . two versions in sheer or tissue failles: Max Kopp. Perfect at home or under coats, lovely at tea or the dinner hour. Tucking to mold a pretty figure . . . so slim and elegant. About $30, sizes 10-18. Stores listed on page 69.



SEAWELL

bewitching

BLACK as night, and just as intriguing: the ankle-length cocktail dress in crepe, with soft draping of French embroidered dotted net and one huge black rose at the bosom . . . it is so perfect for New Year's Eve and after. By Edith Small.



CHRISTA

Right, soft lights . . and the loveliness of pure tie silk: Georgia Bullock. Sizes 10-16, about $75. Bonwit Teller, New York; Kerr's, Oklahoma City.

in a romantic mood . . .



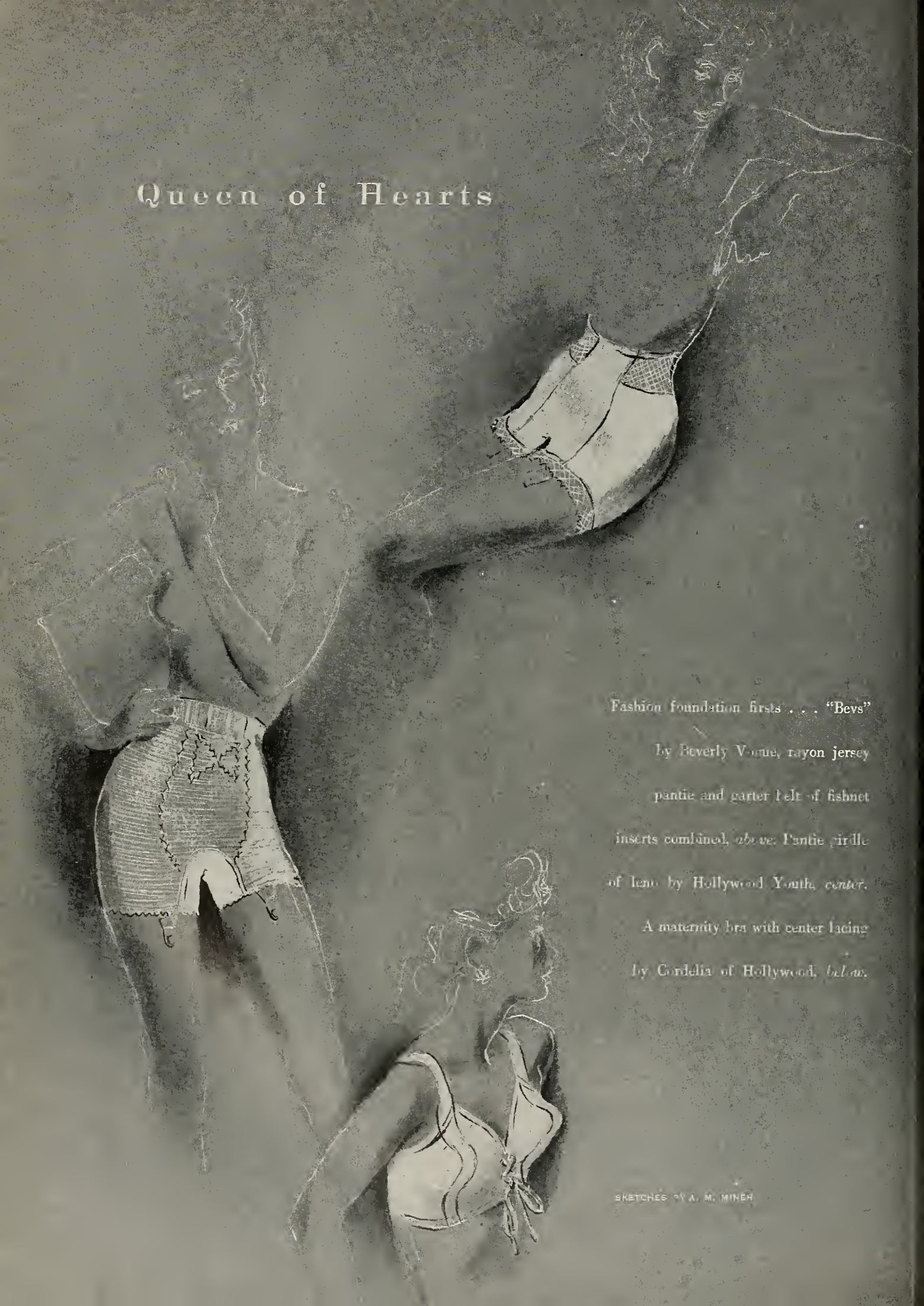
For your most dramatic entrance, *right,* this boldly beautiful dinner dress: Dorothy O'Hara. Exotic print fabric: California Authentics. Sizes 10 to 18, under $90. Buffums', Long Beach; Bullock's, Los Angeles.



CHRISTA



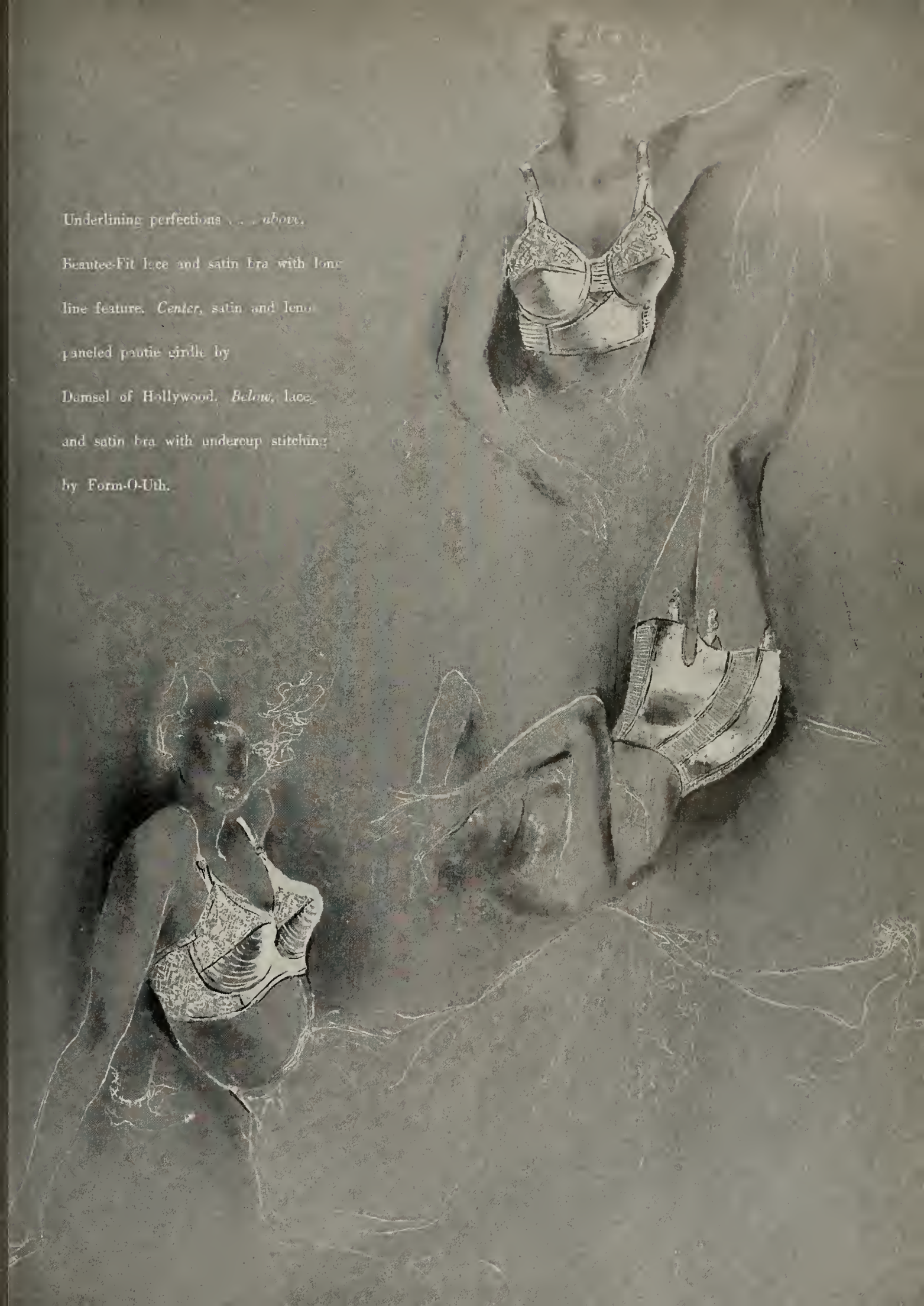
For dancing or romancing, enchantment in portroit necklines . . *opposite page, left and right,* new seersucker nylon with shawl collar, Viola Dimmitt, about $50 at B. Altman & Co., New York. *Opposite page, Center,* Marbert's beau-catcher of crisp taffeta with plunging neckline, about $50. Available in stores in February. *This page, above left,* multiple-button blouse, flared skirt, by Deauville Models, each about $18, A. Harris, Dallas; Bullock's Los Angeles. Above, *right,* Peggy Hunt's taffeta suit, about $69, Best's Apparel, Seattle.



Queen of Hearts

Fashion foundation firsts . . . "Bevs" by Beverly Vogue, rayon jersey pantie and garter belt of fishnet inserts combined, *above*. Pantie girdle of leno by Hollywood Youth, *center*. A maternity bra with center lacing by Cordelia of Hollywood, *below*.

SKETCHES BY A. M. MINER



Underlining perfections . . . *above,* Beautee-Fit lace and satin bra with long line feature. *Center,* satin and leno paneled panties girdle by Damsel of Hollywood. *Below,* lace and satin bra with undercup stitching by Form-O-Uth.

Word-Stringer for Stars

ISOBEL LENNART OVERCAME REAL OBSTACLES FOR A HOLLYWOOD CAREER

by marion simms

From an $18-a-week studio stenographer, Isobel Lennart has become Hollywood's youngest high-priced writer. And she just turned thirty.

Being in the child prodigy class . . the youngest student ever to enter Smith College . . may have something to do with her extraordinary progress as a writer. But she thinks it's her one-track mind. Since the days when her hair was in braids and her teeth in braces, she has been determined to become a screen writer.

Anchors Aweigh, *Holiday in Mexico*, and *It Happened in Brooklyn* carry her name for the screen play . . a rarity in a business where a musical staff usually requires as much footage to list as does the cast. Frank Sinatra, who feels that *Anchors Aweigh* cast him for the first time as a "human" character, always asks for Miss Lennart on his pictures. And Gene Kelly is equally enthusiastic.

Isobel appreciates the compliments, but wants serious stories. Like *Lost Angel*, a B picture which quickly was raised to the A brackets after its first trade showing, and won an award from New York's Metropolitan Youth Council as the most original screenplay of the year. Based on an idea by Angna Enters, Isobel added some touches from her own remarkable childhood. And it was this picture that starred Margaret O'Brien for the first time, revealed Keenan Wynn's talents as a comedian.

Right now she is working on an idea she has been mulling for some time . . a serious theme concerning Pan-American relations. She will call it *Remember Me*, and will do research work at the Rockefeller Foundation in New York for some of the background material.

Daughter of an English woman and an Austrian-American doctor, Edward Hochdorf, Isobel uses part of her mother's maiden name, Livingston-Lennart, professionally. She traveled widely as a child, but in England, at the age of seven, there was tragedy. A riding accident paralyzed a muscle in her thigh. For two years she could not walk . . then there was a perceptible limp. Only two years ago did she completely recover.

"I had been protecting my injured leg for years," she related, "not realizing that exercise was needed, not rest. One day I began to think about all the dancing and tennis I had missed. I started exercising regularly, and finally I was entirely well."

With her new husband, John Briard Harding III, actor and writer, Isobel is happily making up for those lost years of sports and parties.

She had private tutors during her early school years. Lessons were a snap, because of her total-recall memory. Luckily, she says, this faculty for mirrorlike memorizing faded during college and she had to draw on logic and reasoning in her lessons. And because she knew nothing of methods in American schools, her father sent her to a girls' high school in Brooklyn for six months as a preliminary to entering Smith.

Six months were enough for little Isobel to become editor of the school paper and to discover what she wanted to do with her life. At Smith, then a "progressive" school, 14-year-old Isobel organized a film group to show Russian, French and German films regularly.

"This was even before it was the vogue to run these films in little theatres," said Miss Lennart. "We girls studied foreign writers through some of these great films, and then sat around and discussed them." She studied physics to learn about photography. During vacations she persuaded a family friend, production manager at the old Astoria studio on Long Island, to let her work as a script girl.

After three years at Smith, Miss Lennart returned to Manhattan and received her B.A. degree at New York University. She was 18, and didn't want to waste any more time reaching her promised land of Hollywood.

"At that time I had a very intellectual approach to films," she recalls. "I had studied the productions of Eisenstein and the books on screen technique by Paul Rothe. I thought a picture must be foreign to be worthwhile. I soon got over that!"

In Forest Hills, Isobel's father said "no" to the westward career trip. Isobel went back to N.Y.U. for her master's degree. Her first job was in the research department of the Book of the Month Club. By the time she was 20 she was both researcher and reader, her associates being twice and thrice her age. She was earning a good salary, but she never forgot her original ambition. Reluctantly, her father finally agreed to a three months' trial in Hollywood.

"I had letters of introduction to some people at Metro-Goldwyn-Mayer, and was so thrilled and awed to find myself, at last, inside a Hollywood lot that I took the first job offered me."

This was in stenography . . at $18 a week. There were baffling, and often humorous, angles to her work. After she had been there six months, she wrote an informal account of her daily work. It was printed in a studio publication edited by Nard Jones, one of the writers on the lot.

When the head of the stenographic department read this literary effort, Isobel was dismissed.

"It was actually a disciplinary firing," she said. "In a few weeks I had a call to come back to work." By then, though, she had jubilantly discovered Fox studio, where it was possible for a girl to be a script clerk. With her usual intensity, she set about mastering the details of this exacting job. Norman Foster, then a director for Fox, let her do a bit of dialogue now and then. And after holding the script on B pictures for a couple of years, Isobel had an unexpected chance to do some writing. A story was needed in a hurry for Jane Withers.

If she could turn it out in two weeks Isobel was promised $100.

She called the story *Small Town Deb*, and still thinks it one of the best pieces of writing she has ever done. She got another $50 for polishing the dialogue after an established screen writer had done the script.

But instead of the impetus she expected after this small triumph, Isobel found herself before a high wall. There was no job in Hollywood, it appeared, for a writer who could turn out $100 stories in a rush.

She went back to script clerking. To keep up her courage, she spent her spare time writing a story with another ambitious young writer. After a day at the studio, she would hurry home to work half the night on *Once Upon a Thursday* with Lee Gold. Daytimes she was so sleepy that the words of the *Hellza Poppin'* script at Universal blurred before her eyes.

There were nibbles on the finished story, but nothing happened. Isobel began to "break down" the scenes for *Tales of Manhattan*, and suddenly knew she couldn't stand being a script girl for even one more picture. Papa was right. She was going home. She counted her money, less than $100, and phoned for a railroad ticket. In a mood of great desolation she began to pack. At midnight the telephone rang. The agent handling the story had sold it to a producer. Could she postpone her trip? Could she!

"The next morning Lee Gold and I reported for work as writers at M.G.M. Lee was 26 and looked about 18. I was a couple of years older than he and looked equally as kiddish. When we opened the producer's door, he took one look and groaned."

He would be ashamed to introduce them as his writers, he explained. People would think he was reduced to hiring school children.

Considerably deflated, they hid themselves in a back office and finished their story in the one week's time allotted them. *Once Upon a Thursday* reached the screen as *The Affairs of Martha* and surprised everyone by being decidedly successful. Soon after, Gold went into the army and Isobel was put to work writing *Stranger In Town* with William Kozlenko.

When her salary reached the $150 a week level (today it is four figures) she telephoned her father in New York to tell him the good news.

"That's good," her father said quietly.

When Isobel remarked that he didn't sound very enthusiastic, there was a long pause, then he said gently. "Yes, it is a fine salary, my dear. But does it make grandchildren?"

Now, as Mrs. Harding, the young writer is sketching plans for their dream house at Trancas Beach, above Malibu. It will be primarily an enormous living room. A winding staircase will lead to a workroom-den where a huge table will hold their two big noisy typewriters . . one at each end.

A similar room-long table dominates Isobel's Beverly Hills apartment, the wood finished in a shade that almost matches her tawny blonde hair. "No drawers," she says, "because who ever heard of a writer who didn't want everything stacked on top for easy reaching."

Her own writing habit is to relax comfortably on her studio couch with a writing board in her lap. After a page or two, she transfers it to the typewriter . . all to the accompaniment of soft background record music.

"Dialogue, especially, seems to be more natural this way than writing it directly on the machine."

On the subject of dialogue, Miss Lennart has an interesting theory: "Each person has a certain rhythm-cadence. If the writer can catch that, the dialogue will sound like conversation, instead of stilted sentences."

Frank Sinatra, for instance, has a slow, gentle cadence. For him, she writes wandering, incomplete sentences. Gene Kelly's, in contrast, is a staccato beat . . zip and zing.



Isobel Lennart "almost always" knew what she wanted

Although Isobel always has liked to work at home, and late at night, she definitely dislikes working alone. "I always get lonesome and start thinking of things to do, like cleaning out the dresser or baking a cake. Or I begin calling up people, anybody, just to hear a human voice."

Then she got the idea of having a "sitter." They have baby sitters; why not writer sitters, she reasoned.

At first, a young cousin visiting her did the "sitting," keeping her at work when she showed signs of wavering to a stop for coffee. Later, Isobel had the idea of advertising for a sitter. As it turned out, there were a surprising number of people around Hollywood and Beverly Hills who were pleased to collect a dollar an hour to sit in an adjoining room . . with the door ajar . . and read, knit, play the radio or make "homey sounds."

Now that she has a husband-writer, the problem is nicely solved. They keep each other at the task of stringing words.

Recovery from her physical disability gives Isobel as much happiness as does her amazing film success. Lameness during her adolescence brought an inferiority complex, and the weight she put on during her years of inactivity added to it. The bright spot of that period is that she occupied herself with a tremendous amount of good reading, directed by her parents.

"I found out an interesting thing with my recovery," she said. "My former spendthrift habits had been a sort of compensation for my personal troubles. No matter how much money I made, I never saved any. In my early days in Hollywood I was always heavily in debt. Then, with my leg back to normal and my weight slimmed down, my spending sprees vanished."

Of her early precocity, she said, she fears she was more quizzical than quiz-kid. She doesn't wish it for any youngster. "You miss the good times of your own age-crowd. The one advantage I can see to growing up early is that it gives you more time to correct the mistakes of early days."

Now, at thirty, she feels the best part of her life is just beginning.

Her studio doesn't acknowledge her advanced years. As Sinatra is referred to as The Voice, and Marie MacDonald, The Body. Isobel Lennart is known as The Kid.


Hats

ARE SO ROMANTIC!

Dress up to romance with a casual air! Hats of felt bedecked with feathers, fur and jewels. *Opposite page above,* wings in forward flight by Suzy Lee. *Center,* velour with brilliant feathered bird; Caspar-Davis. *Below,* softly crushed crawn with jeweled band from Phil Strann. *This page left,* tiny felt with gay birds; Weyman Brothers. *Right,* pillbox banded with leopard fur, Agnes Originals.



BERYL AND RENE

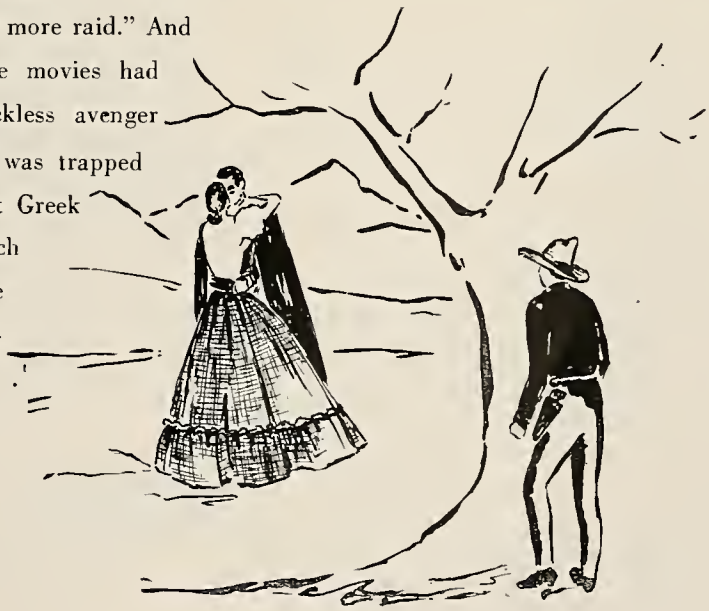


It's calico with Bates picolay for the young miss, by Jean Durain. *Above left,* midriff and skirt. *Center,* gathered bodice playdress. *Right,* dress with puff sleeves. *Lower left,* halter play suit. At May Co., Los Angeles; A. Harris, Dallas; Wm. Filene's, Boston.

MORRI

IN EARLY CALIFORNIA

The "eternal triangle" isn't confined to today's movies . . . and in rather violent testimony to this fact. many an early California romance flamed in spite of matrimonial obstacles. Worthy of full technicolor treatment was the fiery affair of Tiburcio Vasquez, the bandit, and lovely Rosario. This vivacious *senora* was (unfortunately, for the cause of love) the wife of Abdon Leiva of Chualar. The dashing outlaw, hero and idol of native Californians who resented Americans, was often sheltered at Leiva's rancho between his numerous raids on the encroaching *gringo*. Gaiety reigned whenever Tiburcio sought refuge there . . . and soon he and Rosario had danced their hearts away. Eventually drought brought poverty to the rancho and Leiva. persuaded by Rosario's hints of cowardice, reluctantly joined the daring band . . . Tiburcio's flashing eyes were enough to whisk *senora* into the life of an outlaw. As the marauding group struck at settlements and withdrew into canyon hideouts, Leiva grew increasingly suspicious of the melting glances between the pair. Finally he trapped them in loving embrace . . . furious, he challenged Tiburcio to a duel. This man of unnumbered sins had. nevertheless, a strange code of his own and refused to kill Leiva, which he most certainly would do in a contest . . . since he had already offended him by stealing his wife. So Rosario was led away, weeping. by her fuming husband . . . Tiburcio brooded over his lost love. But not for long. Four posses were trailing the famous bandit with the black cloak lined in red, and he and his lieutenant, Chavez, led them an exhausting chase through the desert and marshes. At last Tiburcio could stand the separation no longer and rode to find his Rosario. He found her in the cabin of Jim Heffner, friend of the lawless, and learned that Leiva had gone to betray him to the sheriff. The lovers promptly escaped into the night. Now, posses thundered over roads north, south. and west . . . Tiburcio Vasquez, dead or alive! Rosario fretted constantly of the danger to her lover and pleaded with him to flee to Mexico . . . finally he promised, "after one more raid." And then, just as if the movies had ordered it, this reckless avenger of the Californians was trapped and made captive at Greek George's Ranch. which is now, fittingly, the scene of many a similar denouement . . . Hollywood.



by alice carey

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WHAT TO WEAR IN CALIFORNIA



IN JANUARY

In January, you pays your money and you takes your choice . . to utilize an old bromide to illustrate the versatility of things to do and see in this lead-off month in the new year. Despite the promise of a few high fogs (rain to you), January will have many a balmy day . . and the sports and social program is full to the brim.

Beginning with the Rose Bowl game, the races at colorful Santa Anita, snow sports in nearby Lake Arrowhead and other mountains meccas, you can enjoy your favorite outdoor hobbies even to swimming under a winter sun at Palm Springs only three hours' drive away.

Obviously, your California wardrobe depends a great deal upon your plans of things to do. Beginning with the travel suit and a warm coat (furs if you have them), seasoned with a raincoat and rubbers . . the rest may include such diversities as ski clothes and a sunsuit! But aside from your sports "needies," you'll find occasion to wear evening clothes if you like, although a cocktail dress or suit will be equally good taste. The elegant fabrics of today's afternoon clothes make them ideal for after-dark going as well.

The new spring prints, tiny geometrics and exotic in mood, are effective in these post-holidays. And a lighter weight, lighter toned suit will have both the required warmth and the forward look of spring. The secret of looking right for any occasion while travelling lies in wise choice of accessories. A bright sweater, a tailored blouse, a jewelled or frothy waist . . these three (with proper gloves, bags and hats) can make you well dressed for any daytime occasion, while the dressed-up suit can go on to dinner or a show. Add gay scarves, extra gloves, beads and pins . . and you'll be surprised how they can change your basic clothes to suit your mood of the moment.

JANUARY WEATHER DATA

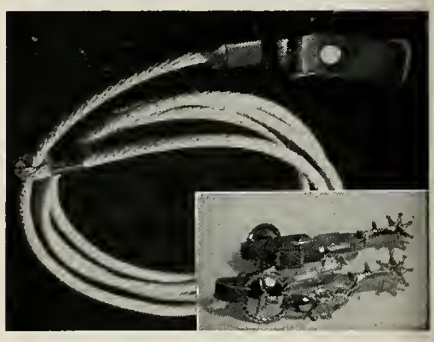
	Los Angeles	San Francisco
Highest	80	78
Lowest	28	28
Average	55.5	50.1
Average total rainfall	3.04	4.75

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MEASURING SPOONS: Here's a colorful, decorative touch for your kitchen . . and useful, too. Four plastic measuring spoons, that fit in a floral arrangement into this bright ceramic flowerpot. Gadgets like this make housekeeping twice the fun. $1.50, postpaid.

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Where To Buy Max Kopp Dresses

The dresses by Max Kopp as advertised on page 12 and as pictured on page 55 are available at the following stores:

ARIZONA: Morenci, Pine's.

ARKANSAS: Hope, Chas. A. Haynes Co.; Ft. Smith, Watkins Store Co.; Janesboro, Wall's Dept. Store; Pine Bluff, Eisenkramer's.

CALIFORNIA: Alhambra, Faye's; Anaheim, Gaye Suzanne; Bakersfield, Weill's of Bakersfield; Berkeley, Hezlett's; Buena Park, Parke Apparel Shappe; Chico, M. Oser Co.; Fresno, B. Strauss; Glendale, M. J. Boretz; Hollywood, Ann of Hollywood; Huntington Park, Leona's; Oakland, De Varin's, Marlowe's, Tallie's; Los Angeles, Charlston's, J. J. Haggarty & Co., The May Co., Rasemary Shop; Lynwood, Amber Style Shop; Merced, Selb's; Modesto, J. Loeb; Palo Alto, Bryant's; Pasadena, Bess Briggs, Pian's; Sacramento, Kneeland's; Salinas, The Smart Shop; San Carlos, Dixson's; San Diego, Muriel Clark's Studio Styles; San Francisco, Joseph Magnin; San Gabriel, Amber's; San Jose, Eunice Shaw; San Marino, Clea's; San Raphael, Madern Eve Shop; Santa Ana, Frances Nortan; Santa Cruz, Samuel Leask & Sans; Santa Rasa, The Fashion; Stackton, Donovan's Smart Shop, Eden Fashion; Studio City, Rae's; Vallejo, The Wander Wear; Visalia, Wonda's Style Shop.

COLORADO: Denver, The May Co.

FLORIDA: Coral Gables, Lula Mae Shap.

IDAHO: Pocatello, Madern Deb Shappe; Preston, Fass Clothing.

INDIANA: Indianapolis, Suburban Sportswear.

KANSAS: Liberal, Shoppe Elite; Wichita, Fla Brooks, Hinkel's.

KENTUCKY: Gladys K's Dress Shop.

LOUISIANA: Baton Rouge, Dalton Co.,; Eunice, La Vogue; New Orleans, D. H. Holmes Co.; Windield, H & F Shappe.

MINNESOTA: New Ulm, Jack Pink.

MISSOURI: Kansas City, Woolf Brothers.

NEBRASKA: Beatrice, Miriam Kees.

NEVADA: Boulder City, Desertwear.

NEW MEXICO: Rosewell, W. W. Merritt.

OKLAHOMA: Altus, Chicago Store; Bartlesville, Koppel's; Enid, Youngblood Dress Shop; Guyman, Ethel's Shop; Mangum, Smith Style Shop; Shattuck, Hollywood Dress Shop; Stillwater, Laughlin's Campus Shop.

OREGON: Albany, McDevitt's; Ashland, Excel Dress Shop; Grant's Pass, Excel Dress Shop; Portland, Meier & Frank Co.; Salem, Fashionette, Grace's Ready-to-Wear.

SOUTH DAKOTA: Mobridge, Style Shop.

TENNESSEE: Memphis, Linden Circle Dress Shop.

TEXAS: Abilene, Waddingtan's; Alice, Patten's; Amarilla, Kuykendall's; Baytown; Paine Brothers; Barger, The Charm; El Paso, Gilbert's; Ft. Worth, Manning Dry Gaads, W. C. Stripling Co.; Galvestan, Benoit's; Harlingen, Ione Crow; Hereford, The Vogue; Hillsboro, Young's Style Shop; Haustan, Bayer & Whisennand, Isabel Gerhart, Martha's Ladies Shop; Lamesa, The Vogue; McAllen, Ladies Supply; Merkel, Bragg Dry Gaads; Midland, Chas. A. Haynes Co.; Odessa, Nash Tucker; Olney, Specialty Shop; Orange, Velma's; Pampa, Gilberts; Perryton, Frances Virginia Shop; Port Arthur, Velmas; Ranger, Joseph Dry Goods Co.; Wharton, Sal's; Wink, Hollywood Shop; Vernan, Russell's Dept. Store; Yoakum, Yoakum Fashian.

UTAH: Salt Lake City, Hudson Bay Fur Co., The Paris.

WASHINGTON: Aberdeen, Brower's; Bellingham, Wahl's, Inc.; Everett, C. C. Chaffee Co.; Longview, Caplan's; Tacoma, Oakes Apparel; Vancouver, Caplan's; Walla Walla, The Vogue; Wenatchee, Fashion Shop; Yakima, W. E. Draper Co.

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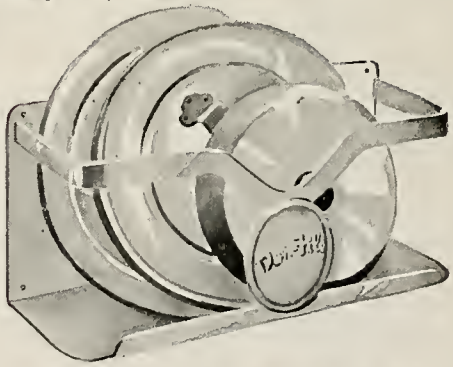
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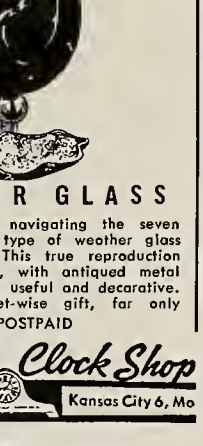
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Stores Offering Saba Dresses Listed By States

The crisp cotton dresses by Sabo of California as shown on page 53 are available at the following stores:

ALABAMA: Mobile, L. Hammel; Sylaconga, Wollis Co.

ARIZONA: Clorksdale, Peggy's; Globe, Cecil's Dress Shop; Kingmon, Bessie Borden; Phoenix, Ja Lee's Sportswear; Safford, Madern Dress Shap; Wilcox, Style Shop; Winslow, Petite Shop.

ARKANSAS: El Doroda, J. F. Sample Co.; Magnolia, The Fashion Shop.

CALIFORNIA: Corona, American Potash & Chemical Co.; Bueno Park, Studio Dress Shap; Chico, Betty's Dress Shop; Chino Lake, Jean Stersic; Costa Mesa, Gaylas; Eureka, The White House; Fresno, Radder's Mademoiselle, Inc.; Gustine, Virginia's Dress Shop; Huntington Park, Bernard's; Inglewood, Rabert Sklar; King City, Virginia's Dress Shop; La Mesa, Lady Goy Shap; Long Beach, Gorman's Dress Shop; Las Angeles, Bullack's, Jekyll's, The Pinafore, Tabs of Hollywood, Trabing's; Oroville, Betty Jean Shop; Pasadena, Bullock's; Pamona, Juniar Jills; Reedley, Lois Jean Shoppe; Sacramento, Rich's; San Diego, Gildo Fashians; San Gabriel, Frederick's; San Jose, The Brown House; Santa Ana, Janies Shop for Girls; Santa Barbara, Mademoiselle; Santa Monica, Do Sel's; Santa Poula, Carlson Hat & Gawn Shop; Sonara, Sanford's; Stockton, The Brawn House; Taft, Ladies Toggery; Whittier, Myer's Dept. Store; Yreka, Barklow's Dress Shop.

COLORADO: Longmont, Vogue Dress Shop.

CONNECTICUT: New Haven, The Rogers Shoppe.

FLORIDA: Clearwater, Madern Dress Shop; Hollywood, Town & Resort; Key West, Ideal Togs; Miami, The Little Green Shop; Miomi Beach, Effie Louise, Joan's; Ocala, Guarantee Clathing Co.; Sarasata, The Sport Shop; Vero Beach, Gwenda Lee Juniar Shop.

GEORGIA: Atlanta, Foshion Sportswear.

ILLINOIS: Chicago, Corson Pirie Scott, Foshion Hall; Evanston, Maurice L. Rothschild & Co.

KANSAS: Anthony, Vera's Thrift Shop; Independence, Litwin's; Parsons, Litwin's; Wichita, Hinkel's, Wayne's.

LOUISIANA: Abberville, Lady Lake Foshian; Alexandria, Wellon's; Baton Rouge, Mabel's; Covington, Norman Hoik; Franklinton, The Fashion Shop; Morgon City, Fonnie Mae Goldman; New Orleans, Robbins Co.; Shrevepart, Centencery Dress Shop.

MARYLAND: Silver Springs, Charles Shop.

MASSACHUSETTS: Ambridge, Dovid Shop; Boston, Wm. Filene's; Fitchburg, Boylin's Fur Shap; Waltham, Barbara Stone Dress Shap.

MICHIGAN: Belleville, Froncis Smith Shop; Bentan Harbor, Heloine's; Detroit, Smort Style Shop; Lake Orian, Beatrice Fracks; Lansing, Ruth Donnelly; Munnising, Mildred's Shop; Sulton's Bay, Inch's Gift & Frack Shap.

MISSISSIPPI: Brookhoven, Benoit's; Jackson, A. D. & L. Oppenheim; Vicksburg, Rice & Co.

MISSOURI: Cloytan, Gutmon's; Columbia, McAllister's; Konsas City, B. Alden Millinery, Cricket West; St. Louis, Kay's Wamens Wear, Shermon Smart Shap.

MONTANA: Butte, Modern Miss; Kolispell, Anderson's Style Shop; Laurel, Simon's; Missoula, Cummins Co.

NEBRASKA: Grand Island, S. N. Wolboch Sons, Inc.

NEVADA: Elka, Tots n' Teens.

NEW HAMPSHIRE: Manchester, Rogers Co., Inc.

NEW MEXICO: Albuquerque, Hinkel's; Hongerman, Peaple's Merc. Co.; Hatch, Craut's; Los Cruces, El Encanto Dress & Gift Shop.

NEW YORK: Buffola, Adam, Meldrum & Andersan.

NORTH DAKOTA: Washington, Lieber's, Inc.

OHIO: Morietta, Bonham's; Portsmauth, Marting Bros. Co.; Van Wert, The Kay Shop.

OKLAHOMA: Altus, Powder Puff Shop; Guyman, Ethel Shop; Poul's Volley, Virgie's Dress Shop; Ponca City, Morks Jr. Shop; Stillwater, Loughlin's Campus Shop.

Where To Buy The Lady Alice Dress

The lovely Lady Alice of Californio cotton dresses as shawn on the front cover and as advertised on pages 4 and 5 are available at the following stores:

ALABAMA: Dean-West, Jacksanville; Nachman & Meertief, Montgomery.

ARIZONA: A & B Schuster Co., Holbrook; Elaine's Dress Shap, Pinetap; Lawrence Dress Shop, Prescott; Petite Dress Shop, Winslow.

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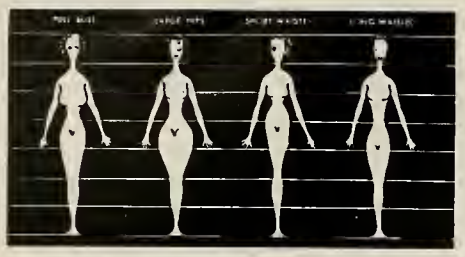
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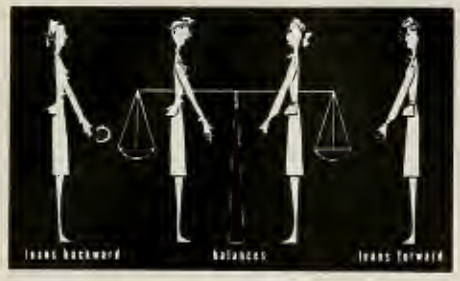
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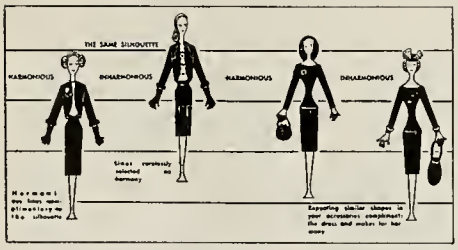
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COOK BOOK REVIEWS

By Helen Evans Brown

André Simon's French Cook Book. Little, Brown, & Co. $3.00.

Two well-known gourmets are responsible for the new edition of this really fine cook book. André Simon, founder of the Wine and Food Society and number one man in the world of oenonology, wrote the book, and Crosby Gaige, an authority on all things gastronomical, has revised it for use in the American kitchen. The first edition of the book, excellent as it was, was a bit baffling to the average American cook. Even if her knowledge of French had been sufficient to translate the menus which were written in that language, some of the continental ingredients that were called for in the recipes were completely beyond the inventories of her corner grocery store. Mr. Gaige has fixed all that. While he has retained the superb recipes, the masterly menus, the delightful water colors by Nancy Dyer, he has simplified the recipes, translated, and in some cases shortened, the menus, and has substituted American ingredients for those used by M. Simon. And he has done all this without losing one iota of the book's original charm. Mr. Gaige has been aided by Frank Schoonmaker, who contributes a knowledgeable chapter on American wines, and he and M. Simon have together selected the wines for the meals—M. Simon the foreign ones, Mr. Schoonmaker the American alternates.

The book is not a complete cook book—rather it's a book of exquisite menus with the accompanying recipes; menus simple enough for anyone with cooking sense to follow. If M. Simon's original book was valuable, as indeed it was, this revised edition is a priceless treasure.

Art of Italian Cookery, Maria Lo Pinto. Doubleday & Co., Inc. $2.75.

While the cook book market has been flooded, in recent years, with books on French, Russian, Chinese, Mexican, American Regional, and even Scandinavian cookery, there has been little or nothing on that of Italy. Now it is here, and welcomed by all those who love Italian food. And who doesn't? Mrs. Lo Pinto has covered the subject well, though naturally not completely. The section on the ingredients used in Italian cookery is a valuable one, and, armed with it, it ought to be easy for anyone to do her marketing in the Italian quarter. The diagrams of the *pastas* are invaluable, the menus authentic, the chapters on feasts and customs not too long, but long enough to add interest to the book.

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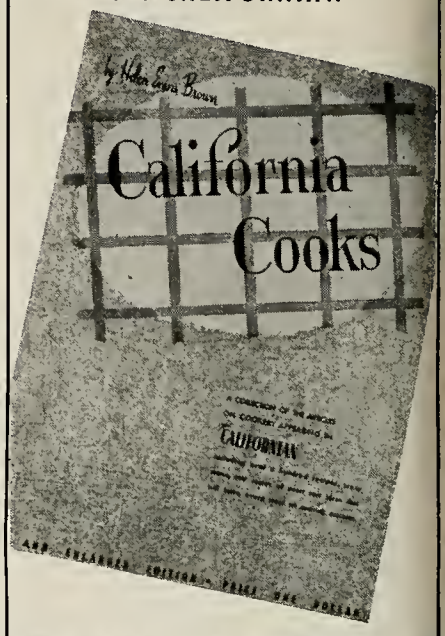
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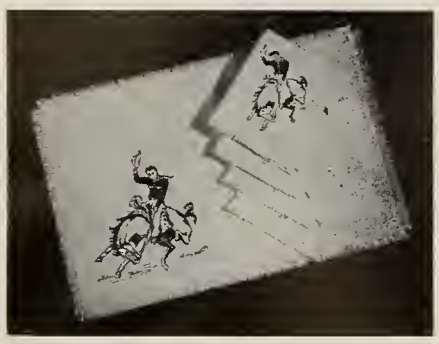
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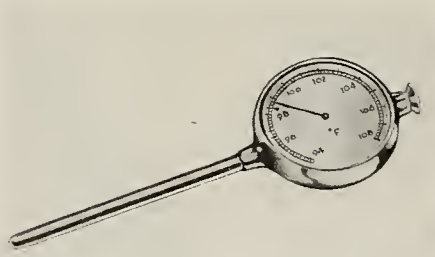


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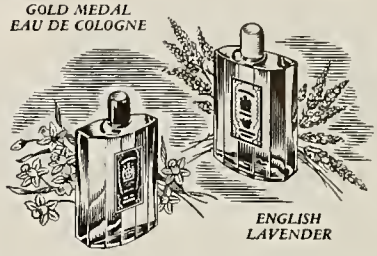
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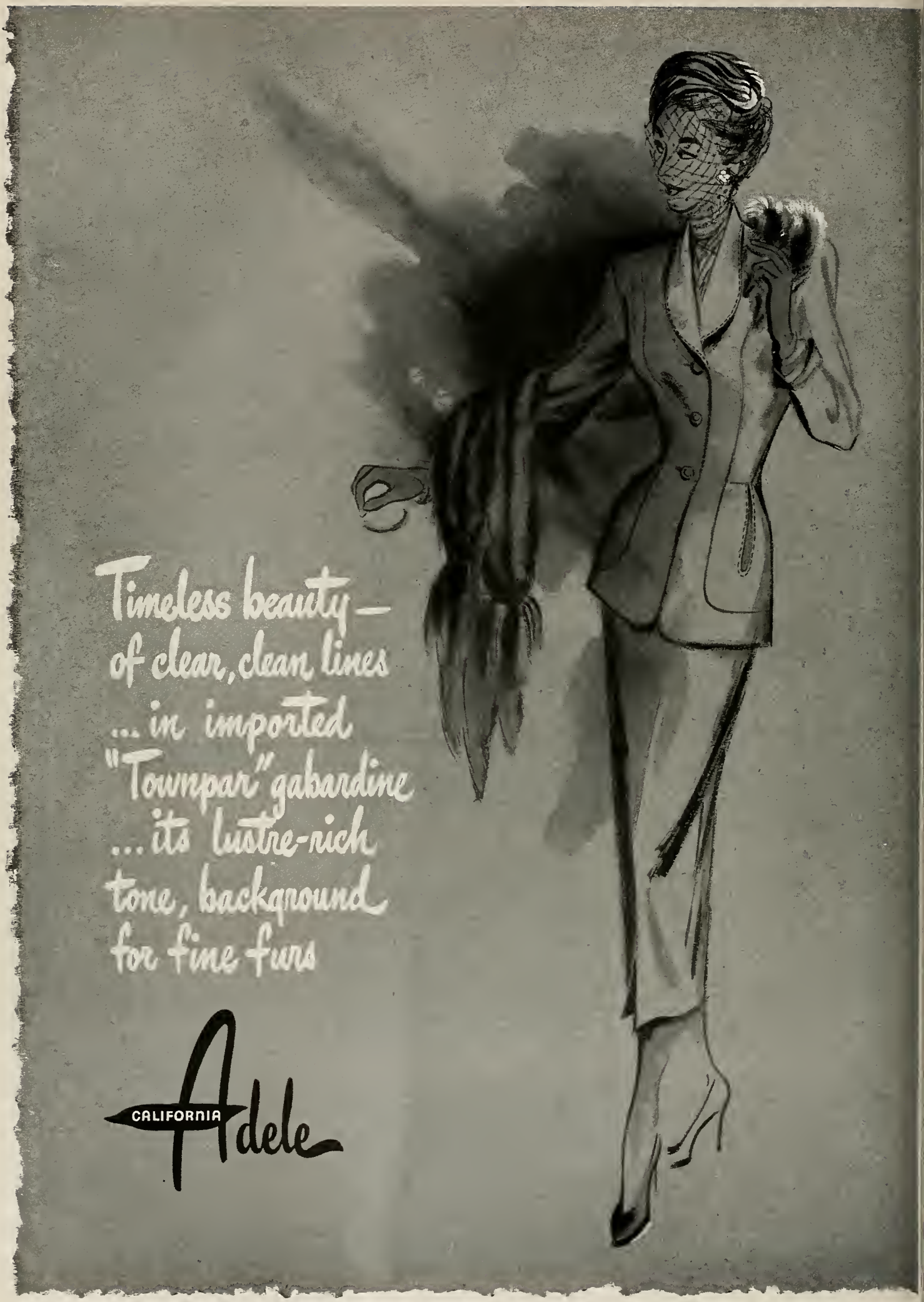
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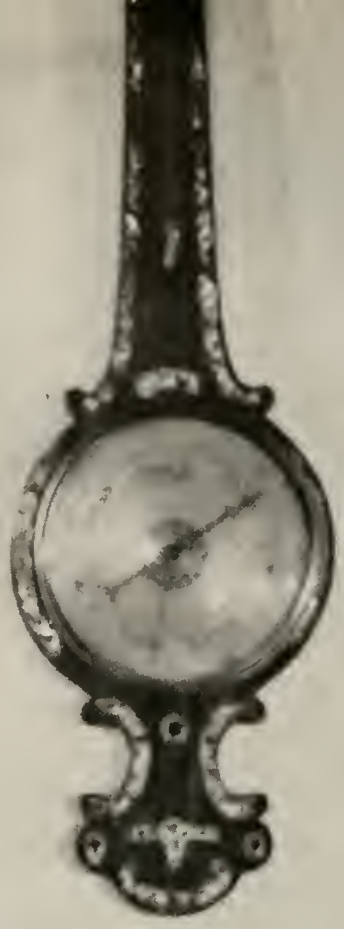


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By Laura E. McVay



This is the first in a series of explanatory flower arrangement stories by Laura E. McVay . . . a series to help you find inspiration in the familiar flowers in your own garden, in florist's rarest blooms, and most exciting of all . . . in the excitement of finding new decorative materials, driftwood or weeds or whatever your own imagination suggests.







There is beauty everywhere, and your own life is made richer by an awareness of it in the color, texture and design of the flower arrangements that grace your home. Here is a form of self-expression that affords you an opportunity to express yourself as does the writer, the painter, or the poet.

With helpful suggestions to guide you, you'll find yourself creating original arrangements for special holiday occasions that will prove conversation-starters . . . and you'll enjoy the satisfaction of being able to have effective flower "pictures" in your home.

Let's start with required equipment. If you are to derive greatest pleasure from flowers, you'll find a varied assortment of containers of primary need to translate your beautiful ideas into beautiful flower arrangements.

A collection of inexpensive containers in various colors, sizes and shapes (see picture) will eliminate the annoyance of "never having the right thing."

When you are going to use roses, iris, columbine or any varieties of lilies, which are all refined types of flowers, a glass container should be available. The ordinary garden flowers such as marigolds, calendulas, snapdragons or stock seem better suited to colored pottery. And when you want a colorful, old fashioned bouquet, a Victorian vase with the handles, completes the picture. At least one low flat bowl is a "must" for so many kinds of arrangements.

When selecting a container, avoid the one with ornamentation. This is confusing and detracts from your flowers. Brass and copper are lovely for yellow or bronze flowers and are particularly suited to an early American home. If you must be satisfied with only a few containers, be sure to have a chartreuse one, for this color seems to complement most any flower.

Add to your containers an assortment of frogs, (picture) light wire, plasticine and a sturdy pair of pruning shears. There are several types of frogs but the indispensable one is the pin or spike style. If possible, have several sizes for the different stems. Type #2 shown in the illustration is often placed on top of #1 and is convenient to have in reserve. Light wire or "Twist-ems" will often hold a willful stem in its proper place. When a number of small stemmed flowers are used, wire them together and place them together in the frog as one stem. Of all the "props," plasticine will become your most useful.

Now that you have flowers, container and frog selected, find a comfortable chair! A relaxed attitude and frame of mind go a long way toward a successful arrangement. Visualize the picture you want to create and you will find the flowers slip into place much more easily.

VOL. VII NO. 1 . . . FEBRUARY, 1949



ON THE COVER: Playmates in corduroy, bright flash of the new season, by Junior Miss of California. Jacket, vestee and shorts are a wonderful team . . . or worn as "separates." Sizes 9-15. jacket about $15, vestee about $5, shorts about $5 at The Broadway, Los Angeles; Buffums', Long Beach; Franklin-Simon, New York.

Tom Binford photo.



The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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Hitch Your Wardrobe To A Star

No need to be an astrologer to know that the brightest stars of Hollywood have great influence on the fashion taste of the world. What "they" wear in their screen roles or in their personal lives, inspires the world to new fashion daring.

Indirect, but even more far-reaching is the influence they wield through the California fashion designers who sometimes create clothes *especially* for the screen, and *always* for glamour-conscious women who identify the California label with originality and freshness.

Now you've seen thousands of pictures of what these famous women players wear, just as you've seen hundreds of motion pictures where the feminine stars are beautifully dressed . . . in the California fashion.

But we have a different idea. We want you to know what the masculine stars think about fashions. Not that we believe women should buy clothes just because they appeal to their favorite he-men in pictures . . . but we do feel these men are competent judges. Surrounded by lovely clothes (on lovely women), they know a thing or two about effective dressing.

Who are they? Do you recognize the famous picture stars silhouetted on the opposite page? We identify them for you on page 54, but right now let us introduce them as our Hollywood fashion panel. Here are their ideas on clothes that make a woman attractive to men . . . timely now in this month of Valentines and sentiment

So here they are, the men we chose for our movie panel of fashion . . . top flight stars of stage, screen and radio. Nevertheless, they have the ordinary mortal man's eye for a well-dressed woman, and definite opinions on the qualities that combine for beauty.

On subsequent pages we quote them specifically, but in general we can assure you that the most sophisticated star of the screen, the most outdoors-y type . . . they all prefer purposeful clothes, fashions suited to the individual and the occasion.

We think they're right. We've always stood by the premise that becomingness should be your ultimate aim in planning your wardrobe. And we feel . . . always have . . . that one kind of clothes best expresses your personality. The California kind!

Marty Cobin's afternoon dress, opposite page, in Robaix print, bias ruffles on bolero and skirt; sizes 10-16, about $39. Weyman hat.





Charlie McCarthy interrupts Edgar Bergen to say:

"What I like best in clothing . . . is women.

That's why shorts are so wonderful . . . more of women."

BERYL AND RENE





Pared to a beautiful minimum, *above, left,* brief shorts with knitted blouse, by Hollywood Premiere. Sizes 10-18. about $19 at Carson's, Chicago; Maison Blanche, New Orleans. Dan Gertsman's flannel coat, *right,* about $20 at J. W. Robinson, Los Angeles. Joy Kingston's Celanese shorts, vest, knit coat, about $42. Neiman-Marcus, Dallas; Goldwater, Phoenix.

← Be a magnificent hobo, *left,* in Blair's sturdy pants, gypsy blouse in Nashua print, about $20 at Bullock's, Palm Springs; Saks Fifth Avenue, Beverly Hills; Lindner-Coy, Cleveland. *Right,* Fleischman's denim pedal pushers and jacket, sizes 9-15, about $13.





Charlie McCarthy has an eye for cottons with sunshine touches: *this page, left,* striped Coolcord with pique collar and cuffs: Junior Miss of California. Sizes 9-15. about $15 at Peck & Peck, New York; Bullock's, Pasadena. *Right,* the new lines in Fluegelman gingham, by Dale Hunter. Sizes 10-20. it's about $18.

Demurely flirtatious, *left,* pique with gingham apron: Lanz of California. Sizes 9-17. about $38 at all Lanz stores. *Right,* striped chambray cuts a pretty figure in a Madalyn Miller original. sizes 9 17. 10-18. about $18 . . . perfect dresses to give that enchanted air.



SHINE



"Men like the kind of outdoor clothes that hold their own with the elements," says Henry Fonda, star of the Broadway hit, "Mr. Roberts."

Be a pretty picture on a rainy day. Checked to shine in the rain . . . Viola Dimmitt's water repellent fabric coat, *opposite*, full, flared and hooded, sizes 8-18, about $40 at Bullock's, Los Angeles; L. S. Strauss, Indianapolis. *Right*, Raamell's pert little rainy day coat in Cohama elkskin, with glistening gold buttons, sizes 9-18, about $40.

IN THE RAIN




KNIT

TO FIT



"Knitted clothes look like a million to me . . . never appear to go out of fashion," says Gregory Peck, soon to be seen in M.G.M.'s "The Great Sinner."

ne touch of genius . . . hand knits with a regal air.

Opposite page left, white flannel skirt, cardigan

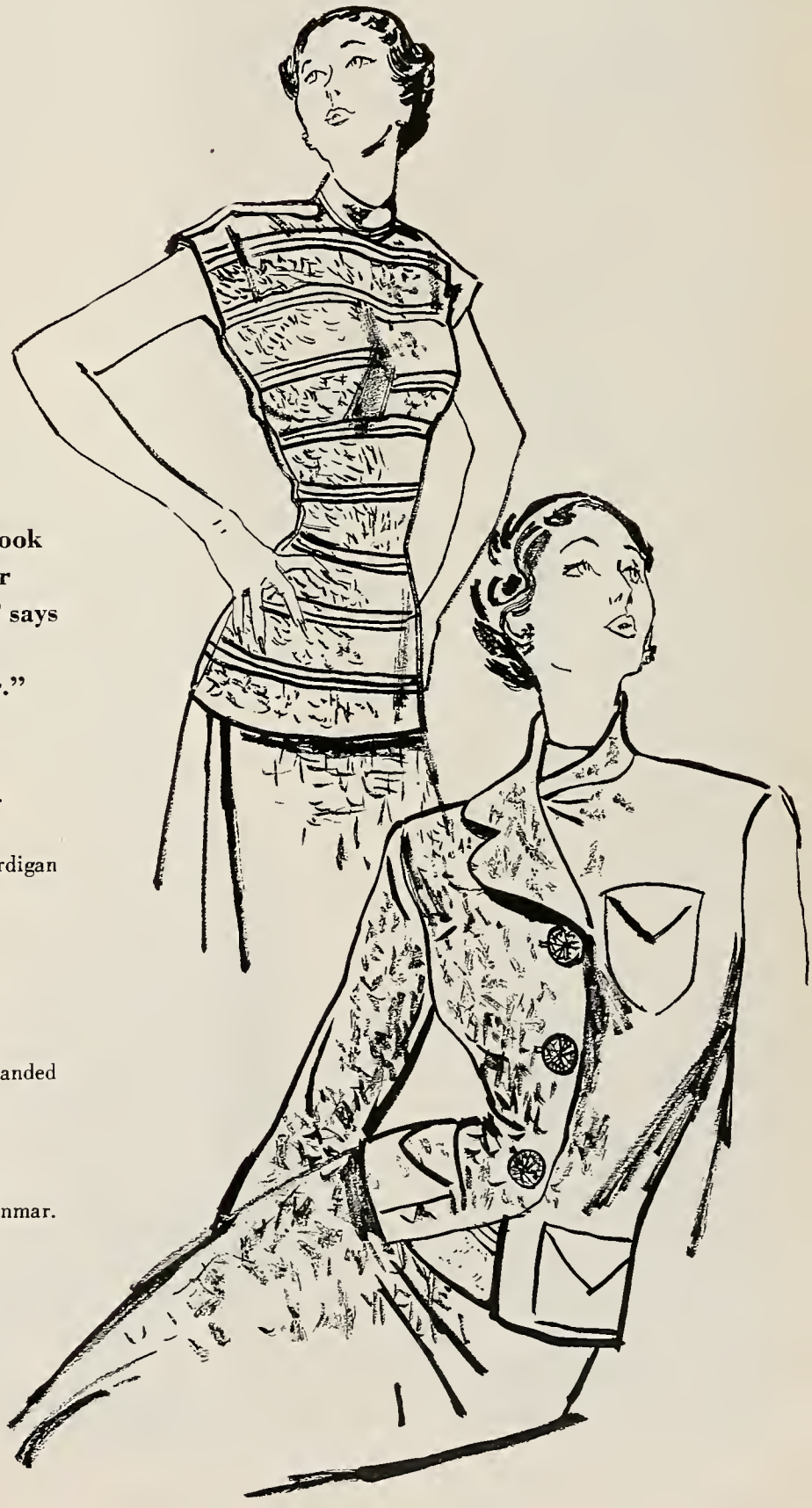
dged with felt, gold braid; Lenni of California.

Knit sweater, flannel skirt, dotted with gold

stars; Suse, *center*. Gold and gray banded

sweater, knit skirt; Naun Liljencrantz, *right*.

This page, knitted skirt, blouse, jacket; Lenmar.



FRED MATTHEWS



"I like a pretty little price tag for a small figure," says Jack Benny.



Good fashion involves good taste, selection . . . and we recommend these chosen for dollar and eye appeal. *Outlined at right,* striped and plain Bates chambray: Lawson of California. *Top row, left to right,* to match or not, F. B. Horgan's pedal pushers. bra, pocketed coat. Faded blue denim separates, even hat . . cording details: Koret of California. Fly-away sleeves on blouse; four-gore skirt in Sandeze: Roberts Mfg. Co. Murray Goldstein's two-piecer in Oscar Hyman rayon-cotton cord. *Second row, left to right.* Ameritex woven chambray: Casual Time. Robert Gould's dress. built-in bra ties in back: Ameritex cotton. Andrea Gay print bolero dress. Snyder knits. two-tone dress and jacket. *Lower row, left to right,* Max Kopp's Empire dress in faille or sheer. Stripes accent waistline of Eleanor Green crepe dress. Marty Cobin drapes Mallinson crepe, appliques flower motif for off-shoulder or softly full neckline. Jourdelle's formal in Celanese taffeta. capelet and bustle back interest.









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PAUL PARRY



Little Jimmy



Canyon Kiddie

a famous cartoonist's painting, winning new critic acclaim, is a hobby 56 years old



JIMMY SWINNERTON'S DEBT TO THE DESERT

by alice carey

TO MANY the desert means wasteland and death. Jimmy Swinnerton found life and beauty there . . he won a new fame. Always anxious to honor a favorite citizen. Hollywood has paid another tribute to James Swinnerton for his ability to transform nature to oils. At a recent showing in Hartwell Galleries. Beverly Hills. critics were unanimous in acclaim for his thirteen paintings, each demonstrating vividly the awesome beauty of the great Southwest.

Doubling back and forth between canvas and cartoon. Swinnerton is well known as the creator of "Little Jimmy." beloved character who appeared in the first comic supplement in the United States. And although one of the few successful desert artists in America. Swinnerton claims that his painting is "a fifty-six year old hobby." This statement is destined to bring frowns to the foreheads of our nation's art curators. many of whom have shown his work. but factually the comic strip remains Swinnerton's livelihood. as it has since 1892.

A native Californian. Swinnerton spent his boyhood on his grandparents' fruit and cattle farm at San Jose. Grandfather. a hearty forty-niner retired from mining, continued his own lusty theories on western manhood and encouraged Jimmy accordingly. At an age when today's Junior is learning to use a bicycle, the seven-year-old Swinnerton was on the range learning to shoot. At fourteen, having concluded that he'd reached man's estate, Jimmy left home to seek his fortune in the time-honored fashion.

A year of odd jobs brought Swinnerton to San Francisco and another year at art school was "devoted mostly," he confesses, "to caricatures of the professor." He was rewarded for this dubious pastime at 16 when he became a sports and political cartoonist on the San Francisco Examiner. Permitted to apportion his time among sports. senators. and a novel innovation, the comic cartoon. he created "Little California Bear," which appeared in 1892 as the first comic strip feature.

Eventually comic strips clowned their way into America's juvenile hearts and Swinnerton traveled to Chicago, New York and Boston. assisting in the organization of the first comic supplement in which "Little Jimmy" made his debut. Shortly after the turn of the century. ill health forced

Swinnerton to return to the West and here, recuperating at an Arizona desert retreat, his line-loving eye met the challenge of grim beauty. In monumental splendor great rocks rose from the arid wastes, and the searing loveliness of a desert sunset bathed thorny bushes and twisted trees with scarlet radiance. Here was born Swinnerton's never-ending reverence for the desert.

Although he continued with his comic strip and added "Canyon Kids," a color magazine feature, to his successes, Swinnerton turned to the desert for inspiration in his painting. Practically alone in his admiration for a sweep of sand and stone, he persisted in his landscapes until he won recognition, not only for his artistic accomplishment, but for the desert itself.

To achieve the amazing reality of his scenes, Swinnerton spent forty years studying the desert, the canyons, the mountains. He traveled with John Weatherill, discoverer of Rainbow Bridge, into the Mesa Verde, Kitsil and Batatakin ruins. He back-tracked through the Indian cliff-dwellers' culture and developed a healthy respect for the workmanship of the Hopi tribe, their descendants. Eventually he had collected enough examples of early art to lend some of his treasures to the Museum of Natural History and Stanford University. An authority at last on the trackless territory of Arizona's desert lands, he was asked by Zane Grey and Jesse Lasky to guide them to a choice location to film "The Vanishing American."

His eyes appreciating the glory of the desert, and his mind accepting its magnitude, Swinnerton soon found that he had also lost his heart to the Southwest. Out of the canyon silences and screaming sand storms came a conviction of the absolute perfection of nature and a Power. This conviction tints his brush as truly as the oils he mixes . . it is evident in the dignity of his work and his faith in the color combinations of nature.

Critics and laymen alike are affected by the realistic quality of his landscapes which seem to plunge the onlooker far beyond the scene represented. One gallery visitor moved nervously away from "the edge" of the "Grand Canyon," because of the impression of height. Even critics lose the cold phrases of clinical observation. Kay English of the Los Angeles Examiner said, "Breathtakingly beautiful . . each painting projects a joyous sensation." Alma May Cook of the Los Angeles Herald announced, "His exhibition runs the gamut from the sheer peaceful beauty of the desert to the drama of Monument Valley."



ittle California Bear

A master of color, Swinnerton predicts "education for the eye," which he believes is sorely needed. Emphasizing the fact that children are surrounded by pianos, violins, recordings and music lessons to train the ear, he bemoans the ignorance of most humans regarding color.

Art students who appeal to him for aid in their endeavors are sent hustling to California's forests, streams, mountains and seashore to "learn how nature blends color." Only nature is faultless in combinations and construction, according to Swinnerton, who points out with annoyance that man designed the sharp corner.

Swinnerton brings the feel of the desert to his Hollywood studio and workshop . . the walls are decorated with Indian relics, chairs are covered with skins and rugs, and the artist himself, now in his seventies, wears the kerchief, checkered shirt and cowboy boots of the outdoor man. Here he keeps his canvas and drawing board, working with the facts of nature and the fiction of "Little Jimmy." As he moves from one medium to another his boot heels ring on the uncarpeted floor, giving lie to the prediction that he went back to the West to "die with his boots on" . . forty years ago.


"Grand Canyan" is a realistic scene ta many


Popular "Smake Tree in Shavers Well Canyan"

The feathery "Mesquite Trees by Saltan Sea"



DIG UP THE PAST

Willy Stahl is a Hollywood paradox . . famous musician, artist and archeologist

BY ALICE STIFFLER

In Los Angeles, where a dress designer's latest creations are incentive for elaborate cocktail showings; where a remodeled supermarket sends engraved invitations to customers, and the opening of a drive-in is heralded by kleig lights and movie stars' personal appearances. it's refreshing to find at least one man who takes the long view toward civilization.

Willy Stahl discovered Hollywood for himself in 1934, having come from New York with a satisfying list of musical accomplishments, went on to augment his renown as an artist. and now has literally dug his own niche in the international hall of fame by the discovery of a lost "city" of California's Dawn Man. Named for him, the "Stahl site" will go down in the archives of archeology. thus permanently resolving his private conflict with oblivion.

No happy accident this, for Stahl has been a lifelong student of archeology, and during the last decade has become a seasoned explorer, working as an associate with the Southwest Museum of Los Angeles.

It was in this capacity that Stahl was engaged at the time of his great discovery last November. So important historically are the mineralized human bones, animal bones, spear heads, cutting points and grinding stones which he uncovered two miles north of Little Lake in Inyo County, that the Southwest Museum immediately organized a research expedition. Headed by Curator Mark R. Harrington of the Museum. which is entirely supported by private subscription, the expedition has been laboring for months to uncover "Pinto culture" relics that have lain undisturbed in a positive, original location for at least 3,000 years . . . and they may date back even to the wet Glacial Age, more than 15,000 years ago.

But before we dig into this paleontological miracle, and it is fascinating to speculate upon the earliest residents of California, let's talk about the man who brought it about.

Willy Stahl is first of all a professional musician, trained at Imperial Conservatory of Music in Vienna, where he studied violin, piano and composition from 1910 to 1913. After graduation he returned to his native New York City to play the violin with the Russian Symphony under Modest Altschuler. the famous conductor. He also played with the New York Symphony and the St. Paul Symphony orchestras.

Commercial theatre work claimed him for a time, and he was director of music at the Rialto Theatre for five years. But he never lost touch with serious music, and turned much of his attention to composing. He ascended the pinnacle of musical accomplishment in America when his original tone poem, "Dead Forest," was introduced with the warm praise of the critics in Carnegie Hall by the National Symphony Orchestra in April, 1934. Other orchestral works published in his New period include "Niagara Falls," "Continental Divide," "Symphony No. 1." Later works include "Symphonic Trio," a triple concerto; and several chamber music compositions. At present Stahl is completing the orchestration of "Suite For a Large Orchestra," which is nearly ready for publication. Indicative of his passionate love for the native scene, the first movement is entitled "Wide Open Land," the second, "Progressive Industry," third, "Vigor in the Field," and fourth. "Strength in Peace Time."

He came to Los Angeles in 1934 to write music for the movie studios and radio, working first at Paramount, where he wrote theme music for a series of educational agricultural short subjects to be used by the State Department in South America. He scored "The Navy Way," "Dark Mountain," "Timber Queen," and wrote the original music for John Nesbitt's "Passing Parade" on radio.

Almost anybody would figure this was quite a full career . . not Willy Stahl. This man radiates creative energy because he is essentially a humanist, interested in life and people. color and music and the great outdoors. It was his love of the outdoors, and humanity, that impelled him to archeology. And the beauty that he finds in nature led, quite naturally, to his interest in art. So, about ten years ago, just for fun, Willy Stahl started to paint. He did a few watercolors for a lark, and suddenly found that his interest was intense. He decided to teach himself; studied the works of his contemporaries. the old masters, the realists, the cubists, the Orientals. He experimented with different techniques, different media. He began to use oils. When he had accumulated about 100 paintings. he asked a friend of his, an art connoisseur, if he thought they were any good. Stahl says, "I didn't know whether they were good or not." He suggested to his friend. the critic, "Maybe I could have an art exhibition as a musician."

So Stahl had his first exhibit and received solid encouragement from the critics. Since then he has had many one-man shows and been included in almost every



Willy Stahl deserted New York following his debut in Carnegie Hall

exhibit of contemporary consequence.

Picked at random from critical clippings is this by Herman Reuter of the Hollywood Citizen News:

"In his latest exhibition of oils and water colors, at the Blenthal Gallery . . Willy Stahl, composer-violinist, reveals once more his airy and delightful spontaneity as a colorist. He deals to an extent with fantasy . . but fantasy as it concerns painting, the putting together of pigments, a knack as rare as curls on a pig. His work shows that he feels deeply whatever he does. He differs from many of his confreres, however, in that, as a rule, he doesn't let emotion run away with him, but insists on coincidental intelligibility. Few painters have his sensitiveness for textural qualities or his imaginative bent." This was in July, 1939.

His fame as an artist has constantly increased, and his paintings are now valued additions to the permanent collections of the John Decker Gallery, Fannie Brice, Mrs. Armand Deutsch, Vincent Price, Greta Garbo, Harry Crocker and others. He has exhibited at the Triple A Gallery (Association of American Artists), at the Los Angeles Art Association and the John Decker Galleries.

Well, you may ask, granted that it's not too impossible for a violinist-composer to turn his talents to painting, still, "How can the guy be an archeologist, too?" This question only amuses Willy Stahl. To him it's the most natural thing in the world. He feels that archeology, music and art are all related emotionally. And, remember, he loves the great outdoors. When we dropped in to see him in his modest home in Hollywood, he was tying flies for fishing. He likes to hike and climb and dig. Obviously, he can neither write nor play music in the wilds. And he does his painting at home, too, reconstructing scenes from memory. He insists that his painting influences his music, and his archeology influences both his music and his art.

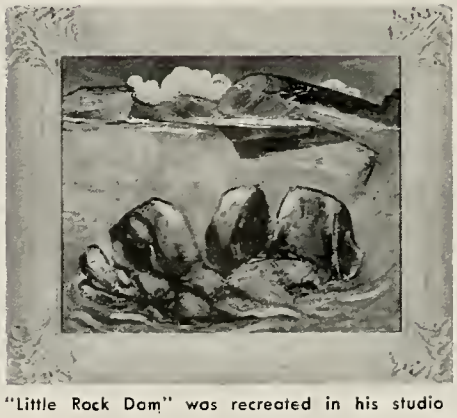
Because he loves the study of the lives of human beings who have long since disappeared from this world, Stahl set himself to become a really professional archeologist. That he succeeded in uncovering the first "Pinto deposit," or under-surface layer of bones and artifacts of prehistoric peoples, which cannot be identified with any previously known civilization, proves that Willy Stahl, archeologist, is one of the best.



"Backyard" is one of Stahl's most praised paintings for its color and perspective



Desert rock inspired "Stratification"



"Little Rock Dam" was recreated in his studio

STYLED



"Good style never changes . . . good designing never dies." says Irene, studio designer for Metro-Goldwyn-Mayer. Here we show you some of her favorite tricks in creating costumes not only for screen stars but for the public as well. One favorite technique is the use of thin lines of beading to accent a gown. *On this page*, gowns for Barbara Stanwyck, Jeanette MacDonald and Katherine Hepburn. While beading catches light, it is not distracting. *Opposite, left*, a good design that's still good . . . Marlene Dietrich's 8-year old gown, designed for entertaining overseas, is still in active use. Making a suit an integral part of a wardrobe, Irene favors a touch of white at the neck. Especially in pictures, she uses black net or chiffon over nude fabric, as *opposite*, the dress for Deborah Kerr.

BY IRENE

BY EDIE JONES

Irene, Head Designer, Metro-Goldwyn-Mayer,

Has Her Own Smooth Way With Feminine Foncies







FRANK S[illegible] FI

Irene Designs Clothes With a Gentle Air

Since she opened the doors of her own exclusive salon in Culver City about two years ago, Irene has clung to her personal belief in the function of fashion . . . to make woman more appealingly feminine, a picture wherever she goes.

Yielding to no foreign dictates of style, she has developed her own fashion credo, is quick to admit that the simple elegance of her clothes stresses dignity of figure, grace of carriage.

Her airy studio, sought out by stars and fashion-wise women of the world, is only a stone's throw from Metro



Goldwyn Mayer studios where she is busy as head fashion designer. During her six years at this major motion picture studio, Irene has developed an infallible sense of drama in fashion. Despite this, she never brings the over-emphasis of cinema styling into her exclusive line of couturier clothes, now carried by 26 of America's leading stores.

While her line includes impeccably tailored suits, afternoon and casual clothes with a gentle air, it is her evening clothes we bring you here . . . the pure formality of the Empire tunic gown of silk jersey with cascade of lilacs, *opposite page, left;* or navy silk crepe with scalloped bone bodice and pleated stole, at Bullock's, Los Angeles: W. Filene's, Boston.

This page, the very new "early evening" fashions . . . *left,* in moss green silk taffeta, the portrait neckline and irregular skirt length are style notes. At Ransohoff's, San Francisco; Bergdorf & Goodman, New York. *Right,* platinum flamisole, a fabric, with billow skirt. African safety pin ornament; at W. Filene's, Boston; Joseph Horne, Pittsburgh.

"THE



Another living room view of oriental bric-a-brac



Ornate bathroom with sunken tub . . et al



From waterless well in living room "harem girls" emerged to entertain.





Jacques Jaccard at the well . . opening for subterranean stair

The author takes notes in still another patio





Dining room once adorned "Black Pirate" set



Jack McDermott, the fabulous man of films

by william kennedy

HIGH in the Hollywood Hills overlooking the San Fernando Valley stands "the craziest house in America" . . a monument to the whimsy and ingenuity of the man who built it entirely by hand from stage props used in lavish productions of the silent screen era.

Master of the fabulous hillside castle was the late Jack McDermott, brilliant and versatile writer, director and actor, world traveler and professional Merry Andrew, who made the house a Hollywood legend and the epicenter of the film colony after-dark revelry in the gilded days when Valentino was the reigning idol.

In the early 1920's when McDermott first came to Hollywood, it was smart and profitable to pose as an eccentric, and he soon became known as the daffiest of them all. Seeking a secluded spot to finish his scenario of "The Butterfly Man" for Harold Lloyd, he moved a piano box up into the hills and made it his weekend home. Then, as the years went by, he began to build, room by room, using rock dug out of the ground for the foundation. At first it was just a hobby, but in time it became his main interest in life.

Huge pieces of scenery from the film sets, fantastic minarets, wrought iron and flagstone, and ornately carved doors were acquired from the studios and hauled up the narrow pass to become part of the rambling castle. Located so high above the valley, the address was listed as "Cloud 6, Hollywood."

Hand-carved jade and thousands of pieces of Florentine tile were brought back from his travels in Europe and the Orient. Other unusual pottery, statues and paintings from every corner of the world were sent to him by friends in the movie colony. In a few years the house emerged as a fantasy of subterranean passages, sunken gardens, shaded patios and ivy-covered roofs crowned with arabesque minarets . . a fusion of an Oriental joss house, the witch's hut in Hansel and Gretel, and (*Continued on page* 52)

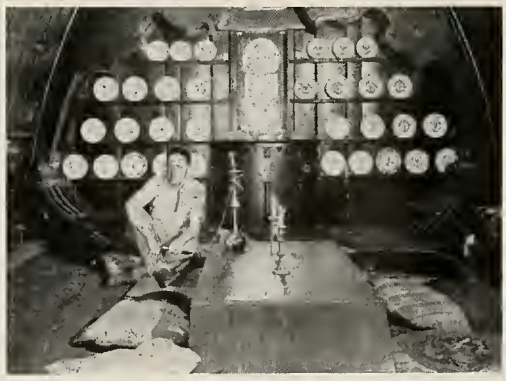
CRAZIEST HOUSE IN AMERICA"



"The craziest house nestled in Hollywood Hills"



One of subterranean passagewoys leading to swimming pool from lower patio



Guests sit on camel cushions in the dining room

Upper patio view of the porch





Spider design in imported tile by swimming pool

the house that jack built

of treasures of many

movie sets became the mecca

for hollywood's great

in the roaring twenties era



CALIFORNIA COOKS

By Helen Evans Brown

CALIFORNIANS

EAT HUMBLE PIE

AND ENJOY IT

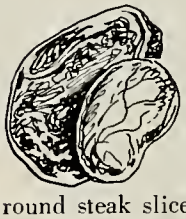
. . . AND OTHER

PIES AS WELL

IN CALIFORNIA the 1949'ers have discovered what fun it is to cook. And at the moment it's pie. Everyone seems to be discovering at once that almost any food, when properly seasoned and sauced and encased in some kind of crust, is both exciting and economical. Even Hollywood, once concerned more with the throwing of pies than with their creation, is now busy thinking of new ways to fill a pie dish, new ways to cover it. Thus creamed fish is topped with pancakes, bacon and eggs are disguised in a crisp suet pastry, and onions are covered with a thick crust of cheese.

Every cook has his own opinion about the making of pastry. Mine is to use half lard and half butter, or all lard, a habit which has caused many an eyebrow to elevate. Two-thirds of a cup of shortening to two cups of flour, with a full teaspoon of salt. If I want the pastry extra rich and flaky, I roll it out, dot it with butter, then fold and roll it several times. For meat pies, especially kidney pies, I have another favorite: I buy the kidneys (beef) still encased in their protecting fat. This I remove and render in a slow oven. When cooled it makes a superb pie shortening, giving the crust a crispness and flavor that is extra special. Another trick for meat pies is to add an herb or poultry seasoning to the crust . . a teaspoonful for each two cups of flour.

"To eat humble pie" is no punishment today . . at least for those who like kidneys, sweetbreads, or such. Not so during the Tudor reign when the innards or "umbles" of an animal were looked upon with disdain. It was the custom to make them into "pyes" and serve them to those of low rank who sat "below the salt," while those whose blood ran bluer were fed with prime roasts, lark's tongues and other delicacies. When guests were in disfavor, or children . . even grown ones . . failed to show proper respect to their elders, they were exiled to the foot of the table to "eat humble pie" and meditate upon their sins. Today a sweetbread pie is sheer luxury, and a kidney pie a delight for epicures. In California steak and kidney pie is very popular. We make it in the English manner, cooking the meat in the crust.



STEAK AND KIDNEY PIE

Skin and core a beef or veal kidney and cut it into pieces. Have two pounds of tender round steak sliced thin, and cut it into strips about two by four inches. Dip the meat in seasoned flour, making sure that it's covered all over, then roll a piece of kidney in each strip, pressing together firmly. Put the rolls on end into a baking dish, packing them close together so that they will hold their shape. Add a quart of very rich, well-seasoned meat stock, put a rather thick crust of pastry on top, and seal the edges to the dish with beaten egg. Pile the scraps of pastry that are left on top of each other and roll them an eighth of an inch thick. With a pastry wheel or a sharp knife cut shapes of leaves and flowers (or birds and beasts if you prefer) and decorate the top of the pie in your most artful manner. Brush with an egg that has been slightly beaten with a little water, and bake

for an hour and three-quarters to two hours at 350 degrees, covering the crust with brown paper if it becomes too brown. If you insist, you may have a bottom crust, too.

Ham as the piece de resistance at a buffet supper is practically standard equipment the country over. In California its banality is somewhat lessened by the dishes that are served with it. One such . . and a terrific one . . is



ONION PIE

Slice six large onions so thin that you can see through them, and cook them until they're wilted in a half-cup of butter or ham fat. Scald two cups of rich milk, season it with a half-teaspoon of salt and a few grindings of black pepper, and add four beaten eggs. Line a pie tin with pastry, add the onions, pour over the egg-milk mixture, and sprinkle the top thickly with grated cheese. Bake as you would a custard pie . . which is actually what it is . . and serve hot.

One of the nicest things about having a baked ham is that there is almost always enough left for a ham and oyster pie, a dish so utterly perfect that you have to ask friends in to share it. Another party!



HAM AND OYSTER PIE

A rich crust for this one, please, but only a top one. This is because oysters have to be handled tenderly . . cooked just enough to warm their hearts so that they will be as tender as the day they were spawned. The crust is baked separately: make the kind of pastry that I mentioned above, the dotted-with-butter variety. Roll, not too thin, on a piece of waxed paper, and cut it in a circle slightly larger than the top of the pie dish it is to fit. Chill. Meanwhile cut left over baked ham into half-inch cubes, two cups of them, and add to a quart of cream sauce (one-half cup butter, one-half cup flour, 4 cups of rich milk, a teaspoon of salt, and a quarter-teaspoon of monosodium glutamate.) Heat well in the casserole in which the pie is to be served. At the same time put the crust on a cookie sheet and bake until a pretty brown. Now add a pint of oysters to the ham mixture and heat until they become plump and their edges curl. Very carefully, using two spatulas, lift the crust (which is hot!) from the cookie sheet to the top of the pie, and serve it forth. (A half-pound of sautéed mushrooms may be added to the filling. Did mushrooms ever do anything any harm?)

Tamale pie is not my favorite dish, but as it is a favorite with many Californians, I must be wrong. Certainly it is an inexpensive dish and a filling one, which makes it a smart thing to serve when one has to feed a hungry horde.



TAMALE PIE

Brown a minced clove of garlic and a cup of chopped onion in two tablespoons of shortening. Add three cups of cubed cooked meat, preferably pork, though beef, veal, or chicken are often used. Now add a tablespoon of chili powder, a quarter-teaspoon of ground coriander or oregano, two cups of canned tomatoes, and salt to your taste. Cook slowly for twenty minutes then add a cup of pitted ripe olives. The "crust" is made either with corn meal mush or with masa (masa is the dough from which tortillas are made. Unless you live near a large Mexican population, forget it and use the mush.) For a quart and a half of mush (six cups of water, two of corn meal, one tablespoon of salt) or the like amount of masa, add two tablespoons of melted lard and work smooth with your hands. Line a casserole with two-thirds of the mush, add the meat mixture (and, if you wish, a cup of diced Monterey Jack cheese) and spread the remaining mush on top. Sprinkle the top with grated cheese and bake in a slow oven for an hour.



FISH PANCAKE PIE

Mince a medium-sized white onion and cook it in a half-cup of butter or shortening. Add a half-cup of flour, cook two minutes, then add two cups of cream or top milk and two and a half cups of fish stock made from the trimmings and bones of the fish (or use all milk if you can't be bothered!). When smooth and thickened, season with salt and pepper (monosodium glutamate, too, if you can't stay away from the stuff), then add two and a half pounds of any cooked white fish (or salmon) that has been cut into not-too-small pieces. Set this mixture aside. Now butter a casserole and mix up a batch of your favorite pancake batter. (Prepared mix may be used, but be sure to add extra liquid so that you'll have thin cakes.) Now make a thin pancake the size of the bottom of the casserole and put it just there . . in the bottom. Make more cakes and arrange them around the sides, overlapping each other and the bottom cake and having their edges hanging over the top. Do you get the picture? You should have a dish completely lined with pancakes, looking very much like a pastry-lined dish before it's trimmed. Now add the fish filling, which, incidentally, may be flavored with Sherry or Vermouth, or have mushrooms, almonds, or ripe olives added to it. On top goes another pancake and those hanging over the sides are folded up over it. If I've described this correctly, you now have a mighty pretty dish on your hands . . one nicely scalloped. Before serving it, put it in a moderate oven until it's thoroughly heated. With a salad and some cheese, you have an epicurean supper that may be made for a song, and one that's worth singing for.



HAMBURG SHEPHERD PIE

Mince a large onion and a clove of garlic, and sauté in two tablespoons of your pet shortening. When it's transparent add two pounds of hamburger, and let it brown slightly, breaking it with a fork. Now sprinkle in a tablespoon of flour and a half-teaspoon of herbs (try marjoram or basil or tarragon), and salt and pepper to your taste. Add two cups of water and cook slowly for ten minutes, then add either a jigger of brandy or a half-cup of red wine or tomato puree. Cool. Now line a well-buttered casserole with mashed potato that is well seasoned and has been mixed with whole eggs (you'll want two eggs for four cups of mashed potatoes). Chill, add the meat mixture, and spread more potatoes over the top. Brush with melted butter, and bake at 350 degrees until the pie is hot and the top a gorgeous brown.

"Four and twenty blackbirds baked in a pie" was no gag dreamed up for the amusement of children. There was a time when such a dish was set before a king. Kings were apparently difficult persons in those days, getting petulant and sometimes downright vicious if their cooks didn't provide sufficient novelty in their culinary creations. The harassed cooks tried baking pies with a variety of fillings: "surprise pyes." These were elaborate beyond belief: huge edifices built of pastry in various shapes. One, fashioned like a stag, was filled with claret (a neat trick, I should say), and when a lady guest was persuaded to pluck an arrow that was imbedded in its side, the blood-colored wine gushed from the "wound." Charming? The crusts of some innocent-looking pies were cut and out hopped live frogs and birds "which made the ladies to skip and shreek" and "caused much delight and pleasure to the whole company" or so said Robert May in 1660. "Surprise pyes," at least the ones filled with objects better suited to menagerie and aviary are, fortunately, no longer in vogue, but any pie can be a surprise. Next time your meal of leftovers shows signs of mediocrity, top it with a crust. Then at least you'll rouse some interest in what lies beneath!



California suits . . . softly tailored with a suave hint of sophistication. *Left*, Lilli Ann's deeply cuffed sleeves, slim skirt, worsted gabardine. *Center*, petite proportions in striped jacket, solid color skirt; Gaines & Co. *Right*, Kay Saks uses contrasting colors. fine Botany gabardine.

Gene Shelly's plain-n-fancy suit of imported wool.

below; two-tones of fine wool, *right,* by

Country Club. Suzy Lee hats. Ailuj gloves.



LEE WEBER





Classic or free-flowing, you'll love the season's new coats and suits! *Left*, beloved gabardine by Queens of Hollywood. Sizes 10-20, 7-15. About $60. *Above, below*, a shortie with modicum of flare, fitted yoke detail. Juilliard wool; Jack L. Goldberg. Sizes 10-38. About $60. J. W. Robinson, Los Angeles; Kahn's, Oakland; City of Paris, San Francisco. *Right:* Beautiful cardigan gabardine suit by Rosenblum. Sizes 10-20. $49.95. Carson's, Chicago; Roos Bros., San Francisco; The May Co., Los Angeles.





WEYMAN

LESLIE-JAMES

YVONNE

SUZY LEE

ADDIE ANN











PHIL STRANN

GRACE NUGENT





Irene Dunne . . California Millinery Queen

Irene Dunne, Queen of California Millinery for Spring of 1949, has always thought the hat makes the woman. The success of her first screen test depended upon the choice of just the right chapeau. She searched through the studio's millinery and finally



CASPAR-DAVIS



MEADOWBROOK



RUBY ROSS

borrowed the hat the wardrobe mistress was wearing. From that day on Miss Dunne, star of "I Remember Mama," a George Stevens production and RKO release, has made sure that hats were part of her ensemble. The lovely jewelled, flowered and feathered hats she wears here were created for her by ten leading California milliners.





"A man is flattered by a woman who dresses for romance," says James Stewart, star of the MGM production, "The Stratton Story."



For dinner-dancing or gay cocktail parties . . . exciting off-the-shoulder dress in tissue faille, Andree Gay Creations. Charming gathered skirt, molded waist, sizes 7-17, 8-18, under $35.

← *Opposite page*, designed to steal hearts . . . for your stardust evenings, a Valentine in red and white dotted swiss, by Emma Domb. Sizes 10-16, about $30. Macy's, San Francisco; The Paris, Salt Lake City; Sanger Bros., Dallas.



New suede bags by Ben Brody in a bright color counterpoint to the basic theme of navy, black, grey. beige. brown . . accented with decorative gold-plated bars.



Color at the Tip of Your Fingers

A trio of bags as glowing complements to your suits and dresses. *Above:* a diagonal envelope with smart slanted closing flap. knotted handle.

●

Above right: classic simplicity in a square satchel. *Right:* feminine appeal in a pretty bag shaped like a small flower pot.





Wedgie with a vivid promise of spring and summer by "Vic" Colton, *left.* Intricate straps doubly flattering. In either suede or calf.

●

Lovely cross-strap calf shoe, *below,* designed for comfort as well as beauty by Ted Saval. Full range of exciting colors. At fine stores.

And the Tip of Your Toes



Lemon, rosy-beige, avocado, dusty pink, sun-bronze, kelly, flag red . . . these are some of the new spring and summer colors for shoes and bags. brilliant accents in the California manner with early spring tweeds, linens, chambrays, or gabardines.

With a flair for styling shoes with comfort, beauty, and originality, our California designers were pioneers in the colorful playshoe, derivative of the dainty ballet slipper and Grecian sandal. This same flair evident in shoes for beachwear and active sports has been translated to footwear for the cocktail hour and late-in-the-evening.

Eye-catching patterns, superb detail, dramatic California colors . . . these are the qualities which distinguish the striking bags by our designers. At the tips of your fingers and the tips of your toes, you'll have a bright sparkle of color with these lovely new bags and shoes for spring and summer!

IN CALIFORNIA IT'S



RUTH KAPELSKY is one of the few women who can unravel the mysteries of a stock exchange. As secretary of the San Francisco mart she is a top authority on the government's security market regulation.



RUSS WESTOVER was head office boy for Southern Pacific when he discovered he'd rather draw than run a railroad. "Tillie the Toiler" emerged in 1921 after a stint on the San Francisco Bulletin; Westover has been godfather to Tillie ever since.



EYVIND EARLE and his wee daughter, Kristen, are happy to be in California even though the artist earns money by painting pictures of snow. Earle's winter scenes are widely acclaimed for greeting cards . . his "Long Island Snow Scene" hangs in the Metropolitan Museum. Still, his artistry is part-time. He works for architects.





WILLIAM MODGLIN of Los Angeles claims to be the housewife's dream. He swept away a hundred years of tradition with the invention of a plastic broom, designed, he says, for "electrostatic action."



ELIZABETH MAILLIARD decided that three children didn't take up enough of her time; started turning out fine lithographs from the basement of her San Francisco home and now enjoys an international reputation. One print hangs in Library of Congress.



an Durain has an eye for dainty femininity . . . created
this series in organdy. matelasse effect in assorted colors:
ft, ruffly dress is accented with eyelet embroidery, sizes 3-6, under $7.95; sizes
12, under $8.95. *Above*. petite pinafore and *below*, assorted color apron effect dress
combined with plain white organdy. Both in sizes 3-6, about $7.95; sizes 7-12, about $8.95.

Lithe Lines





SKETCHES BY A. M. MINER

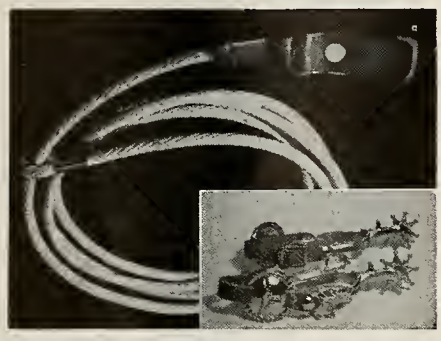
For a striking figure . . . foundatians with freedam of action. *This page left,* "Radiant" bra and power net girdle; both by Charmfit af Hollywood. Center, new strapless bra from Mam'zelle. *Right,* "Curvaceous" evening bra by Anne Alt. *Oppasite page left,* Lov-e's custam fit Hi-Paint bra. *Right,* deep plunge bra by Helene of Hollywoad far decollete necklines.

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HAND-PAINTED BLACKBOARDS: Personalized with your first name (or kiddie's name) too! For the nursery, child's board features hand-painted illustration of child and balloons; while kitchen blackboard features hand-painted fruit. Both boards measure 12x16 inches. $2.95 each, postpaid.



FOR THE TINY COWBOY: Any tot can become a champ with this trick spinning rope. Comes with complete directions. $1.00, postpaid. Child's spurs in white and gold metal. Fits over any boot or shoe. $2.95. postpaid.



TINY TEPS: Step-up for the youngsters, and very handy for bathroom use. Aluminum frame, painted plywood steps, non-skid rubber feet. Shipped flat, easily assembled. $3.95 (add 25c postage).

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IN FEBRUARY

Shortest month of the year, but in California February is crammed full of exciting things to do . . . from the thrill of races at Santa Anita to the peace of the desert (Palm Springs is just over a hundred miles from Los Angeles), from the heady whirl of a social season to the calm satisfaction of mild winter.

Lest we mislead you, let it be said here and now that February is inclined to leak at the cloud-line, so bring a raincoat, rubbers, umbrella! And in planning your California travel wardrobe, there are a few basic rules to simplify your packing problem:

Visualize your whole wardrobe in terms of a basic suit, then expand to fill all anticipated needs (and all available luggage). One all-purpose suit can be varied with gay sweaters, tailored or frothy blouses, one of the new jewelled bibs or scarves. With a matching or blending topcoat . . . furs if you have them . . . and at least two hats to fit your mood!

The soft wool casual dress is advised for comfort and all-round wearability. For the rest, bring evening clothes only if you have specific and formal engagements planned. A long skirt to be worn with a dress-up blouse will suffice in all but most elegant instances, while a cocktail suit or afternoon dress will be invaluable. A new spring print, refreshing and gay, is another suggestion for important occasions.

Your itinerary will decide the rest of your wardrobe . . . to include swim and sun suits and summer whites for a desert stay, snow togs for the mountains.

WEATHER DATA FOR FEBRUARY

	Las Angeles	San Francisco
Average maximum	62.0	56.5
Average minimum	45.4	46.8
Highest	75.	65.
Lowest	40.	42.

"THE CRAZIEST HOUSE IN AMERICA"

(*Continued from page* 34) the stately pleasure dome in Kubla Kahn.

The dining room was made from the captain's cabin on the Spanish galleon used in the Douglas Fairbanks picture, "The Black Pirate," and the guests dine at a low inlaid oak table while seated on camel cushions. The minarets came from the "Thief of Bagdad," and the fences around the tiled patios were part of a temple set in some long-forgotten epic.

The fireplace boasts a huge copper kettle, and the mantle is lined with oriental objets d'art, Persian water-pipes, museum pieces of Asiatic pottery, and a cocktail set made of tiny skulls which was a gift from Jack Dempsey. In the corner hangs an armory of ancient guns and swords once wielded in the epic battles of the screen. And on the walls are exquisite dining plates that date back to Napoleon.

A labyrinth of dark subterranean passageways which honeycomb the ground under the hillside, the sliding doors and panels lend an eerie touch to the fantastic abode, which contrasts startlingly with the sun-bathed swimming pool inlaid with thousands of hand-painted French and Italian tiles in a spider design.

It was inevitable that such a storied castle should become the scene of gay film colony parties, and in the years gone by it rang with merriment by night. A butler was stationed at the entrance to a tunnel in the side of the hill, and the guests made their way through the passageway which terminated in a manhole, with steel cover, next to the fireplace in the living room.

When McDermott was entertaining at a stag party, he would sit cross-legged on one of the cushions, beating on a ceremonial African drum. When the rhythmic tom-tom reached a crescendo the tunnel cover would slowly lift and dozens of scantily clad dancing girls would undulate into the room. John Barrymore was a constant visitor . . he remembered the house vividly, because he once fell down the steps into an underground stairway. The silent screen stars, Colleen Moore, Norman Kerry, Greta Nissen; the writers, Nunnally Johnson, Gene Fowler and Adela Rogers St. Johns, and the directors, Rex Ingram, Jacques Jaccard and scores of others gathered nightly after their filmland chores. Jaccard today occupies the house alone.

It was McDermott himself, however, who primed the parties by getting up many an elaborate gag. In one of the guest rooms he installed a fireplace under the bed, and the main utilitarian appurtenance in the bathroom was equipped with an ear-splitting siren whose unseemly and unexpected noise always embarrassed the uninitiated. One of his favorite pastimes was taking his friends for a ride at a breakneck clip around the mountain roads in his Model T Ford. When they complained about the danger, he would calmly lift the steering wheel off its post and hand it to the horrified passengers. The victims didn't know that the car was rigged with a foot-steering device. The gag backfired one night, however, when he removed the steering wheel and then discovered that the foot apparatus was out of order. McDermott and his passengers frantically leaped out of the car just before it shot off a cliff and crashed to pieces on the rocks below.

His was a fabulous existence, and he lived it to the hilt in his hillside castle for a quarter century before he grew weary of life. Then, one black night in July 1946, at the age of 53, he drew the curtains in his tile-walled bedroom and shut out the world with an overdose of sleeping pills.

It has been called "the craziest house in America," but to those who watched it rise from the brow of a hill it will always be The House That Jack Built . . a perennial memento of the man who built it and the glory that was Hollywood in the days gone by.

CALIFORNIA GOLD RUSH TRACED

by hazel allen pulling

ne of the high points in current liforniana is Owen C. Coy's *In e Diggings in 'Forty-Nine* (Los-ngeles. California State Histori-l Association. 131p. $3.00) Writ-n by a scholar who has devoted ears to the study of California's old Rush era and whose lectures n the subject at the University of outhern California annually at-act scores of students. this ac-unt is a definitive study of the bject. From an introduction that nswers the oft-repeated question why the gold deposits lay where ey did. the narrative poceeds to ace the opening of mines and the tablishment of camps wherever ck led the way. From northern ountains through the Sierra Ne-da and on to southland ranges. ch camp is meticulously located d its history traced. Life "in the ggings" is then sketched with nphasis on mining methods, aim staking. and the develop-ent of political and social *modus vendi*. Sketch maps and a full bliography accompany the rec-d. A large scale map of the gold ea may be purchased separately r $2.00 unmounted or $10.00 on oth. Together. the map and the rrative provide the first complete tracing of the gold region of alifornia as it was during those ctic days of 1849.

WONDERLAND PHOTOS

A book for nature lovers is the new *Yosemite and the Sierra Nevada* published recently by Houghton Mifflin Company. This is a collection of the famous photographs of California's wonderland by Ansel Adams each one enlivened by appropriate excerpts from the writings of the noted naturalist. John Muir. Together they form a unique combination of the best in photography. nature. and literature. The book is well worth the price of $7.50.

HISTORICAL NOVELS

Two new works of fiction whose locale is California are Virginia Meyers' *Angelo's Wife*, a story of the Spanish era that bears something of the throbbing vitality of *Gone With the Wind* (Bobbs-Merrill. $3.00). and Lee Atkins' *If This Be My Harvest*. a tale of present-day life in the rich San Joaquin Valley (Crown. $3.00). Widely separated in the time each depicts. these novels are rewarding reading for their history of divergent eras as well as for their values in pure entertainment.

Editor's note: If you would like Dr. Pulling's interpretation or recommendation on further Californiana, please write to her in care of The Californian.

Where To Buy California Hand Prints

California Hand Prints, appearing on the second cover, are available at the following stores:

ARIZONA: Sassan, Albert Steinfeld.

CALIFORNIA: Glendale, Gadwin's; Las Angeles, Bullack's; Napa, Carithers; Pasadena, Bullack's; Santa Cruz, Samuel Leask & Sons; Santa Maria, W. A. Haslam & Co., Inc.; Watsanville, The Charles Fard Co.

COLORADO: Colarado Springs, Hibbard Co.; Denver, Fredericks Fabrics, Inc.; Puebla, Calarado Fuel & Iron Carp.; Trinidad, Jamison's Dept. Stores.

FLORIDA: Daytona Beach, Yawell-Drew-Ivey Co.; Fart Pierce, Rubin Brothers; Gainesville, Nelsan's; Ocala, Rheinauer's; Orlando, Yowell-Drew-Ivey Co.; Pensacala, Ban Marche; Sanford, Yawell Co.; Tampa, Adolph Katz.

IDAHO: Lewistan, The Emparium; Mascaw, David's Inc.; Pacatella, Farga-Wilson-Wells; Twin Falls, Idaho Dept. Stare.

ILLINOIS: Chicago, Marshall Field & Co.; Evanstan, Marshall Field & Co.; Oak Park, Marshall Field & Co.

MINNESOTA: Minneapalis, The Daytan Campany.

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NORTH CAROLINA: Durham, Ellis Stane & Co.; Galdsbora, The Hub; Greensbara, Ellis Stane & Co.; Statesville, Ramsey-Bawles Co.

NORTH DAKOTA: Farga, O. J. De Lendrecies Co.

NEW YORK: New Yark, Lard & Taylar.

OHIO: Celina, Rentzch's; Narwaad, Flata's.

OREGON: Albany, Hamilton's.

TENNESSEE: Daytan, The Dress Shap; Jahnsan City, King's, Inc.; Knaxville, Miller's, Inc.; La Fallette, La Fallette Dept. Stare; Sevierville, The Corner Stare; Ragersville, Rad Armstrang & Co.

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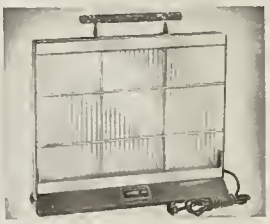
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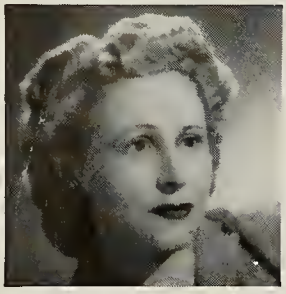
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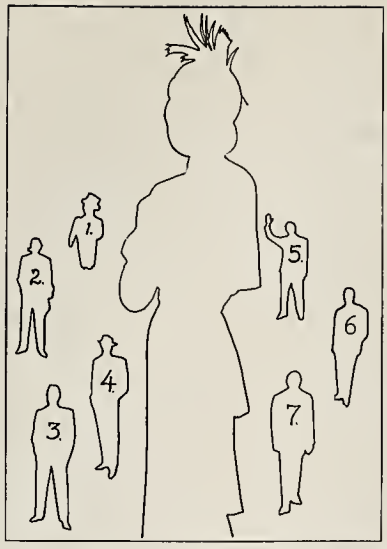
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Californian's Fashion Panel of Stars

Here they are! The Californian Magazine's star-studded guest list of stag screen, and radio personalities who were invited to comment on their preferen in fashions.

1. **Charlie McCarthy**
2. **Gregory Peck**
3. **Louis Jourdan**
4. **James Stewart**
5. **Robert Taylor**
6. **Henry Fonda**
7. **Jack Benny**

Throughout the pages of the magazine, you'll find the frank opinions of the masculine stars as they discuss what they like in women's clothes. And typical these comments is the remark of Robert Taylor, co-star of MGM'S "The Bribe who said, "Women's playclothes designed for a purpose, for life outdoors, make th most sense to me." On the other hand, Louis Jourdan, David O. Selznick star ne to be seen in "Madame Bovary," leaned more to the starlight mood. "The cloth I like . . . should be demure but flirtatious and their charm should be elusive

In general, we discovered this . . . that out of the dream-world of stardom, me are just men, with an eye for appealing women's fashions . . . and with a definite approving nod for California's designs!



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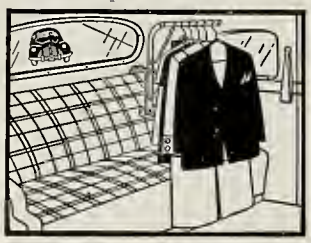
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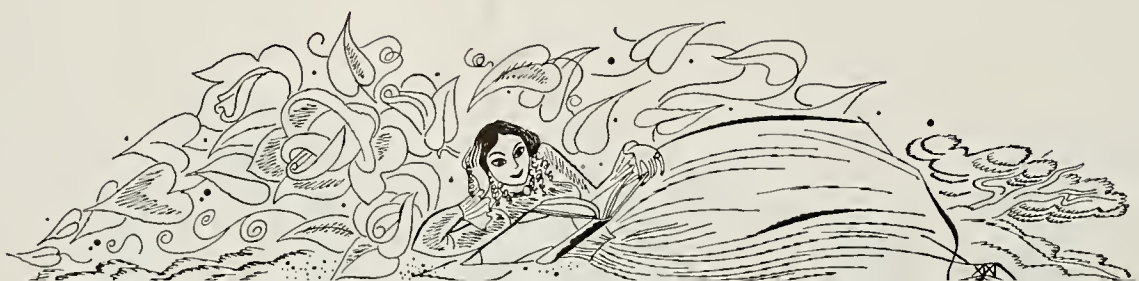
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Vol. 7 No. 2

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MARCH 1949



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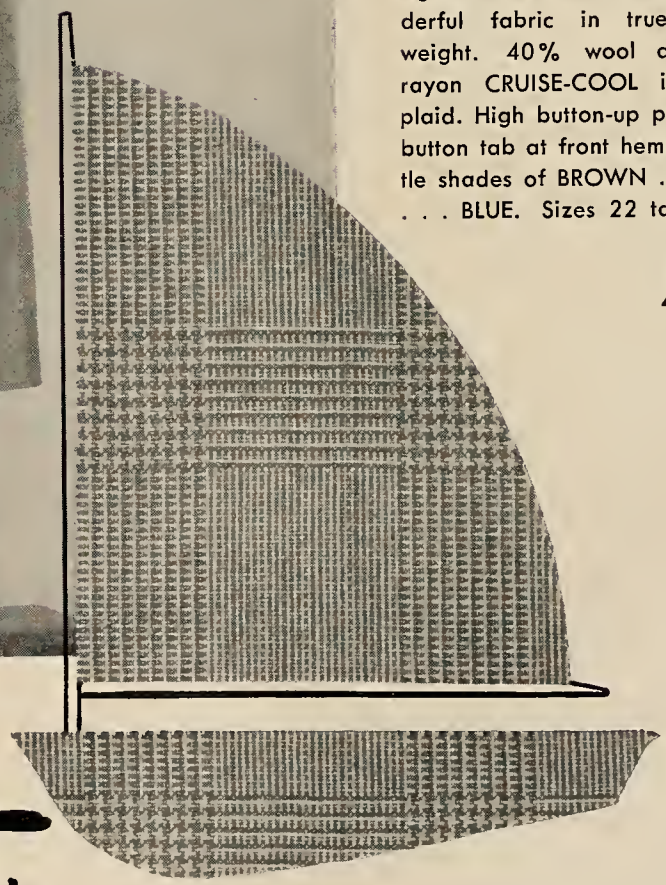
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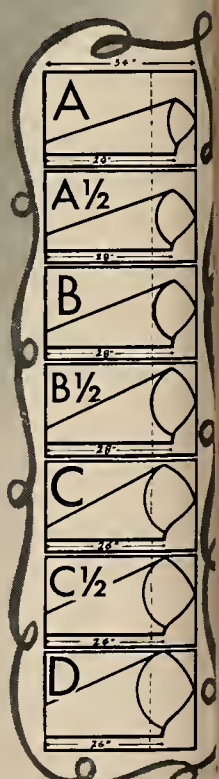
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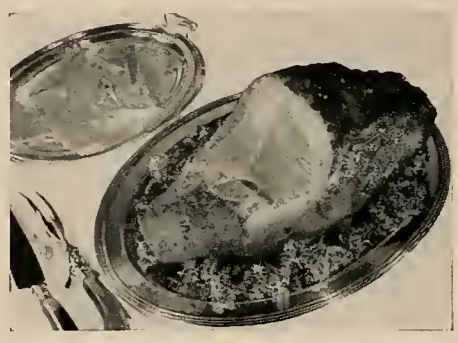
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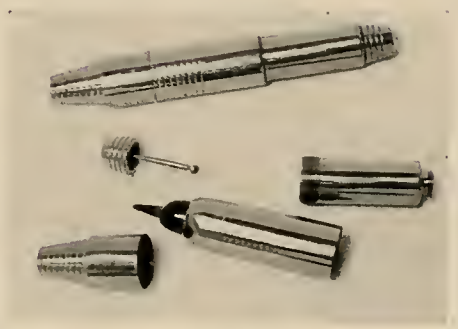
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roundup

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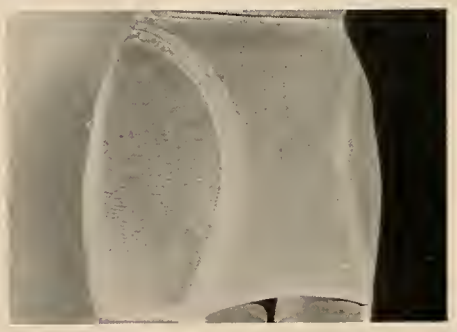
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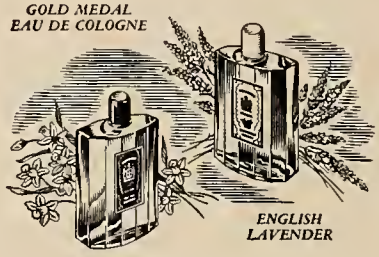
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FOR STORE NEAREST YOU SEE PAGE 53

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VOL. VII NO. 2 . . . MARCH, 1949



ON THE COVER:
Ken Sutherland's sunshine suits, exquisitely tailored . . . cool and fresh as an ocean breeze! Shining pearl button accents, and the suit at right has either short or long sleeves. Sizes 10-20, each is about $30 at J. J. Haggarty, Los Angeles. Hats are by Agnes. Ailuj gloves. Tom Binford color photograph.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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First bright flash of spring, and what better than shantung to interpret your new lighthearted mood? Such a versatile choice, it looks equally well with rich suedes and fine leather accessories now . . . with the wonderful fabrics, patents, and kids of summer shoe-and-bag wardrobes. Ken Sutherland foursome captures the mood. *Above,* in natural rayon shantung, classic suit, about $35; square-neck daytimer, about $35.

MID-SEASONING:



SPRING TO SUMMER

For the world-ly traveller, the sophisticate at home . . . again it's the quality touch of shantung! Here Ken Sutherland uses Cohama's pure silk in the mid-seasonal print with easy side fullness, its scroll pattern in copper, sapphire, or emerald tones; about $50 . . . the versatile suit-dress in brilliant jewel tones, with triple tab interest; about $50. All four fashions are in sizes 10-20, at J. J. Haggarty, Los Angeles.



TOM BINFORD

The Rustle of Spring is in Fabrics, Too

For high fashion moments, the whisper of silks and the soft shine of elegant fabrics! In a season when wonderful new materials abound, we find these interpretations outstanding: *above*, Don Loper's version of the increasingly important costume dress . . . a Regency breakaway coat with separate skirt, in pure silk serge; iridescent black rose or black pearl. At White House, San Francisco; Neiman-Marcus, Dallas. *Opposite*, Marusia's deft handling of a brand new fabric, silk taffeta shantung in glorious spring colors; decisively simple with epaulet sleeves and high jutting collar. Saks, Beverly Hills; Neiman-Marcus, Dallas.





IN SUMMER CIRCLES

You'll see the ever-widening influence of california fashions

summer circles . . . friends and social doings. vacation trips and widening horizons, serious thinking about the world beyond your own . . . clothes and looking pretty. and the ripples of excitement that mean compliments for you . . . sewing circles, family circles and the golden circlets that commemorate the wedding vows of love.

then, like a pebble cast in quiet waters. California *sportswear* that made the biggest splash when previewed in the sun . . . *will* set in motion fashion trends to influence summer wardrobes. Here we bring you golden nuggets from California collections for *your* circles in the sun. Cottons. sheer and frothy as a valentine: organdies and laces. voiles and fine batistes . . . cool rayons and linen. And for daily fare . . . batik, chambray, terry, and luminous materials. Skirts are slim and slightly shorter, or they fall in tier-and-tier of ever widening fullness. Shorts are brief. or longer "walkers": pedal pusher pants below the knee. Summer casuals. soft and ladylike . . . blouses to enhance a summer suit. or "go with" favorite skirts. Designer tricks to change a basic dress. These are the hints we bring you now of things you'll want in summer's wardrobe.

CIRCLE THESE FOR THE FUN SPOTS OF SUMMER



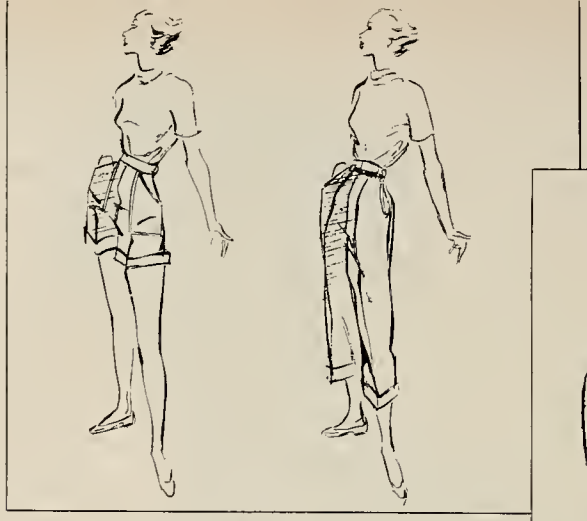
JACK MUHS

Here are old friends you'll want with you at finest resorts (or to make fun of days in your own back yard) . . . cottons in playful mood. *Left*, Louella Ballerino's flowered Ameritex cotton bloomer playsuit. sizes 10-16. about $15 at B. Altman. New York: Bullock's. Los Angeles. *Right*, F. B. Horgan's batik play set, sizes 12-20; coat about $8, shorts and halter about $6. *Opposite page, left.* the beloved wool cardigan sweater, this time dramatically faced with polka dots to match, by Barbara Barondess MacLean. at Joseph Horne, Pittsburgh; Meier & Frank, Portland. *Right*, De De Johnson's newest printed terry cloth robe of a California Hand Print; sizes 10-18, about $35.



TOM BINFORD

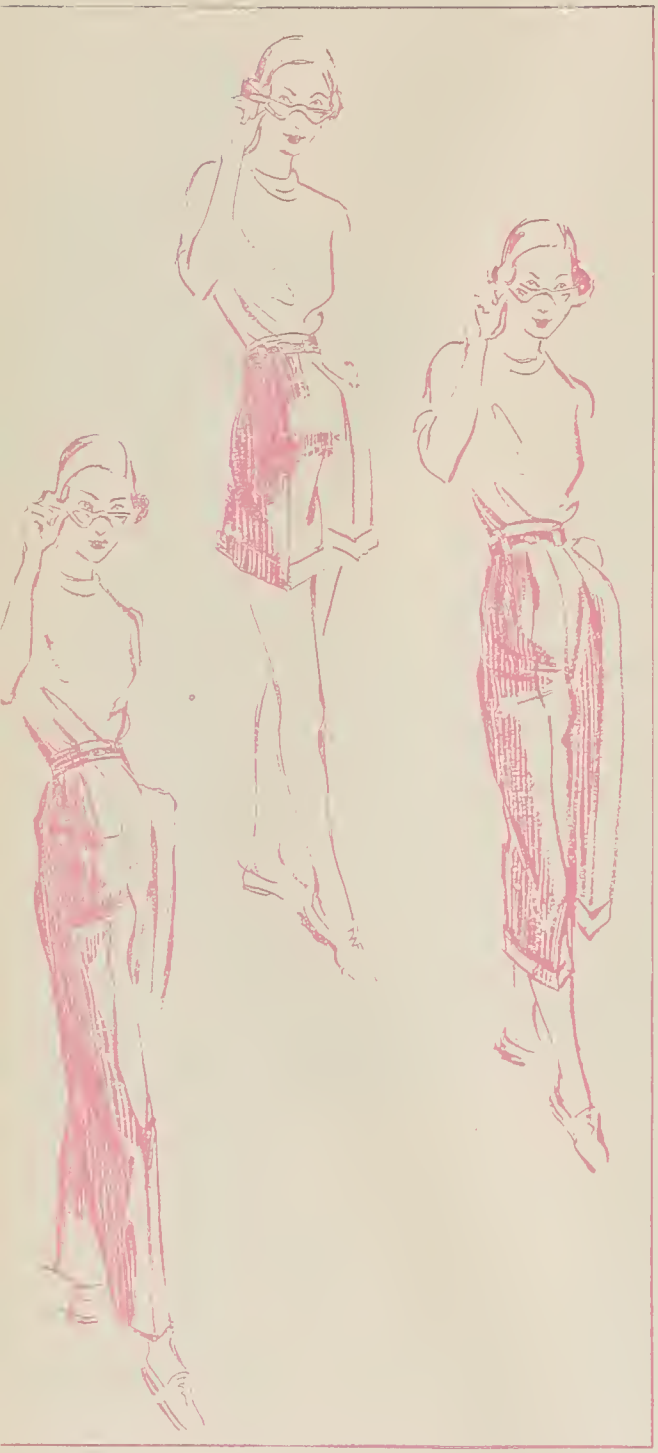




MARY HEWS



GRAFF MFG. CO.



ROYAL OF CALIFORNIA

THE LONG and Short of it:

We're famous for our active sportswear, and since the days of levi's we have had finest slacks (and then shorts) in the country. This year is a Bonanza . . . we've long tapered slacks, sharply tailored, with many plus-extras in fashion news; we've little-boy boxer shorts, cuffed and crisp, zippered or neatly placketed. But something new has come with the years, starting with clam diggers . . . now we call 'e pedal pushers . . . and the long shorts, called Bermuda pants or British walkers. Something else has been added, too . . . and that's fabric variety. Today you can find California classic tailoring or novelty designs in fabrics from denims to sharkskins and batiks; from sharp white pique to checks, plaids, tweeds and cords. On these pages we start our long-and-short story with a series in Stonecutter Cord, by Royal of California. *left;* in tweedy cotton from Reliable Textiles, by Graff. *Opposite page,* a representative selection . . . choose your own!



WESTERN FASHIONS



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WESTERN FASHIONS



COHN-GOLDWATER



EVA KASDAY



YOU'LL BE GOING IN CIRCLES

Skirts are in tiers, and you will be, too . . . for the most-evident trend of recent months is skirts that fall in ever-widening ruffles, tier-on-tier and often even color-on-color. *Above*, Addie Master's scoop in Bates cotton print, tiers accented by ric-rac; sizes 10-18, about $35. at Bullock's, Pasadena, Stix Baer & Fuller, St. Louis. *Right*, Marjorie Montgomery's circle-tiered sundress with boned bodice; sizes 10-16, about $18 at Kaufmann's, Pittsburgh; J. L. Hudson, Detroit.



A complete circle patio skirt in varying hues of cotton tiers from Ardan of California. Sizes 10-18. blouse and skirt about $18 at Bullock's. Los Angeles.



EVA KASDAY

JACK MUHS

ENDEARING COTTON

You'll be a sun-shiner by day, romantic at night . . . in cottons! *Opposite page, left,* stark white pique sundress, pretty enough to wear dancing; by Royal of California; sizes 10-20, about $20 at J. W. Robinson, Los Angeles. *Right,* a Miss Hollywood, Jr. original by Waldo, to be worn so many ways . . . eyelet jacket and skirt with black taffeta bodice and skirt . . . wear strapless black bodice and swirling skirt as your basic costume, then add eyelet jacket, then eyelet skirt! Sizes 9-15, about $35 for eyelet, $18 for taffeta. *This page,* iridescent chambray, another hit of the season, is mitred and tucked into a young charmer, by Linsk of California; sizes 9-15, about $15. These are clothes we like for themselves, and because they lend grace to so many occasions: with change of accessories they change their pace, too . . . these cottons with two-fold charms.



AS 'ROUND AND 'ROUND YOU GO

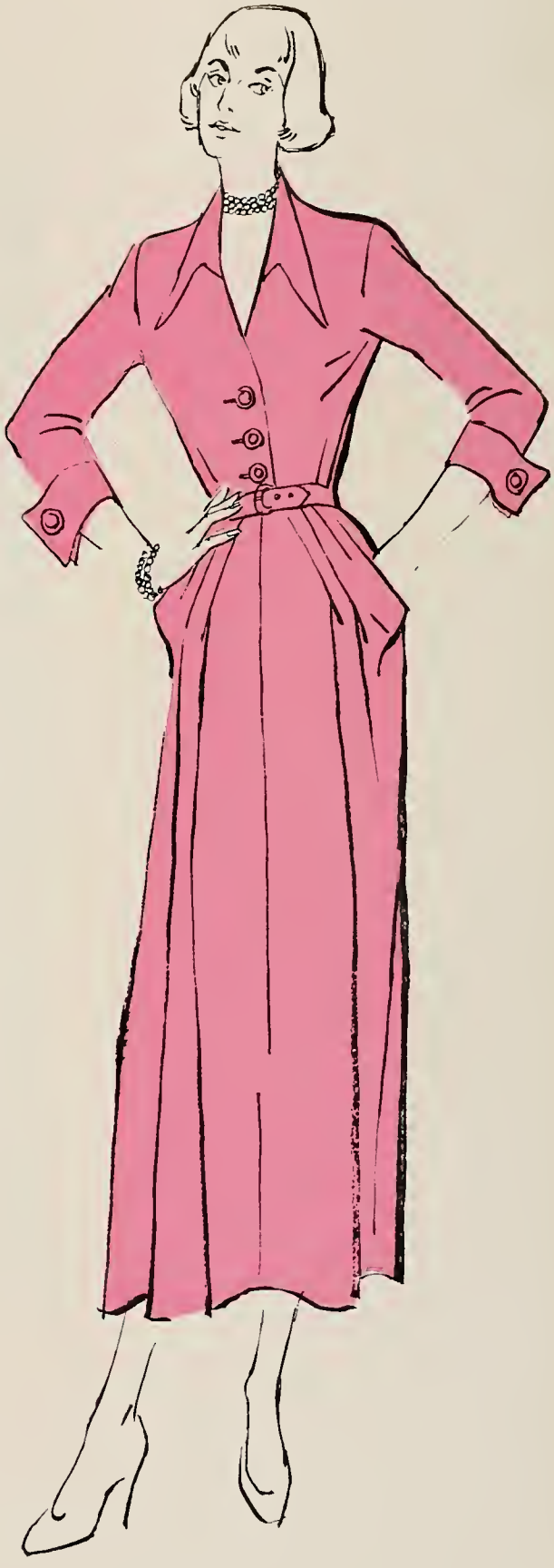
California classics with sunshine touches . . . to wear all day and any day: *left*, young freshness in butcher linen frock by Clare, sizes 12-20, about $9 at The Emporium, San Francisco. *Right*, Lawson of California, satin striped cotton, sizes 10-18, about $17 at Carson Pirie Scott, Chicago; Buffums', Long Beach.



JACK MUHS

EVA KASDAY





Stripes go 'round. too . . . *above*, Blair's dress of Textron cotton; sizes 10-16. under $25 at Bullock's. Los Angeles. *Below*, Marbert's town cotton. sizes 10-20, about $30. *Right*, Irene Bury's crepe shirtwaist dress, sizes 10-20 at J. W. Robinson, Los Angeles; Younkers. Des Moines.

IN THE SOCIAL WHIRL

There's news in skirts this season . . skirts slim. staccato or miraculously full . . *left.* Agnes Barrett's dress in Bates poplin with peplum that may be used as cape: sizes 10-16. about $23. *Below,* Pat Premo's Fluegelman frosted organdie dress with gentle skirt fullness; sizes 10-18. about $50.



TOM BINFORD

EVA KASDAY



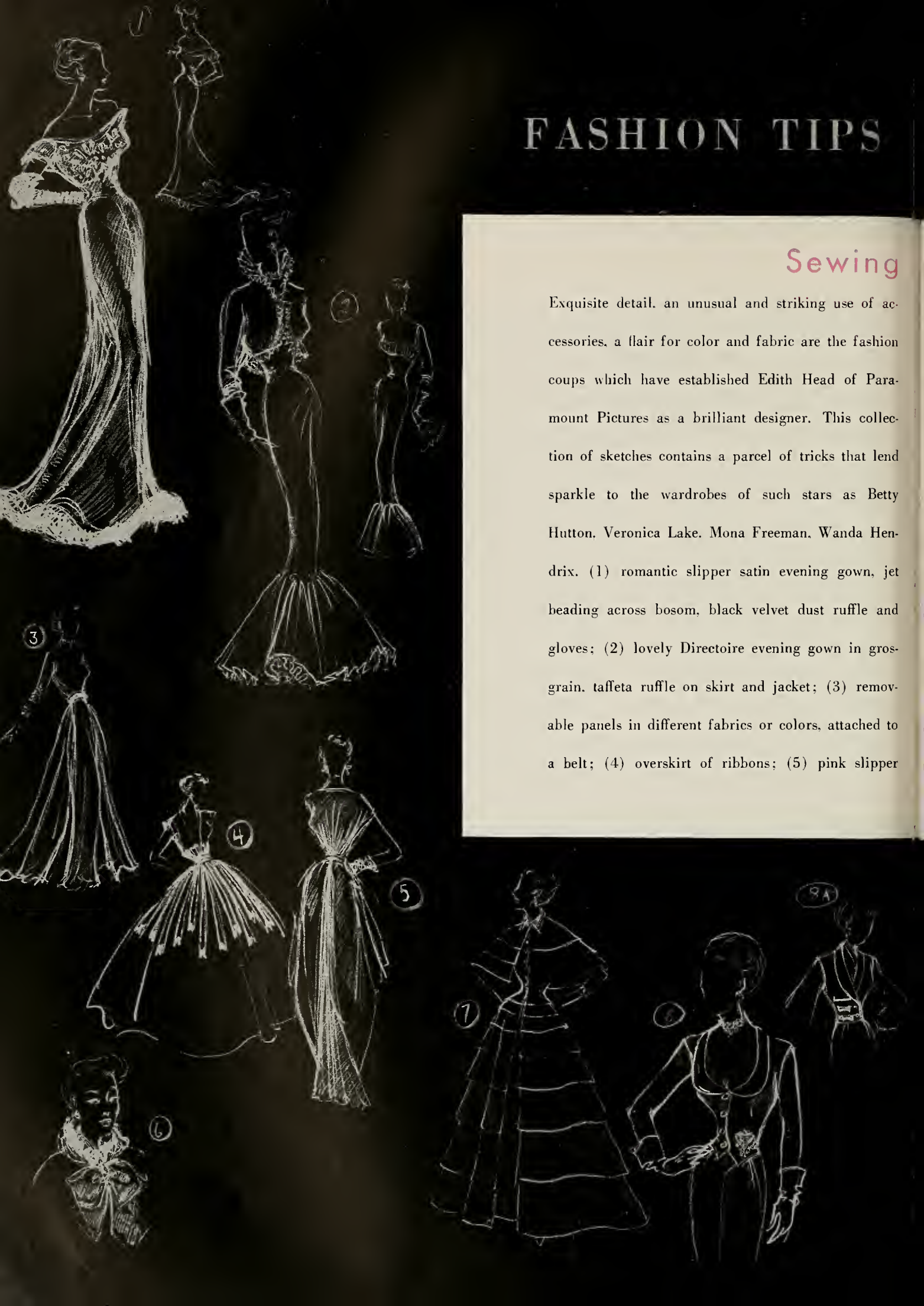


Western Fashions corded chambray blouse and skirt with vest and shorts (not shown), sizes 10-18, about $22 for all four at J. J. Haggarty's, Los Angeles, *above.* Linen dress, *right,* with two-way belt (try a scarf instead of narrow belt): by House of Meredith, sizes 10-18, about $45.

FASHION TIPS

Sewing

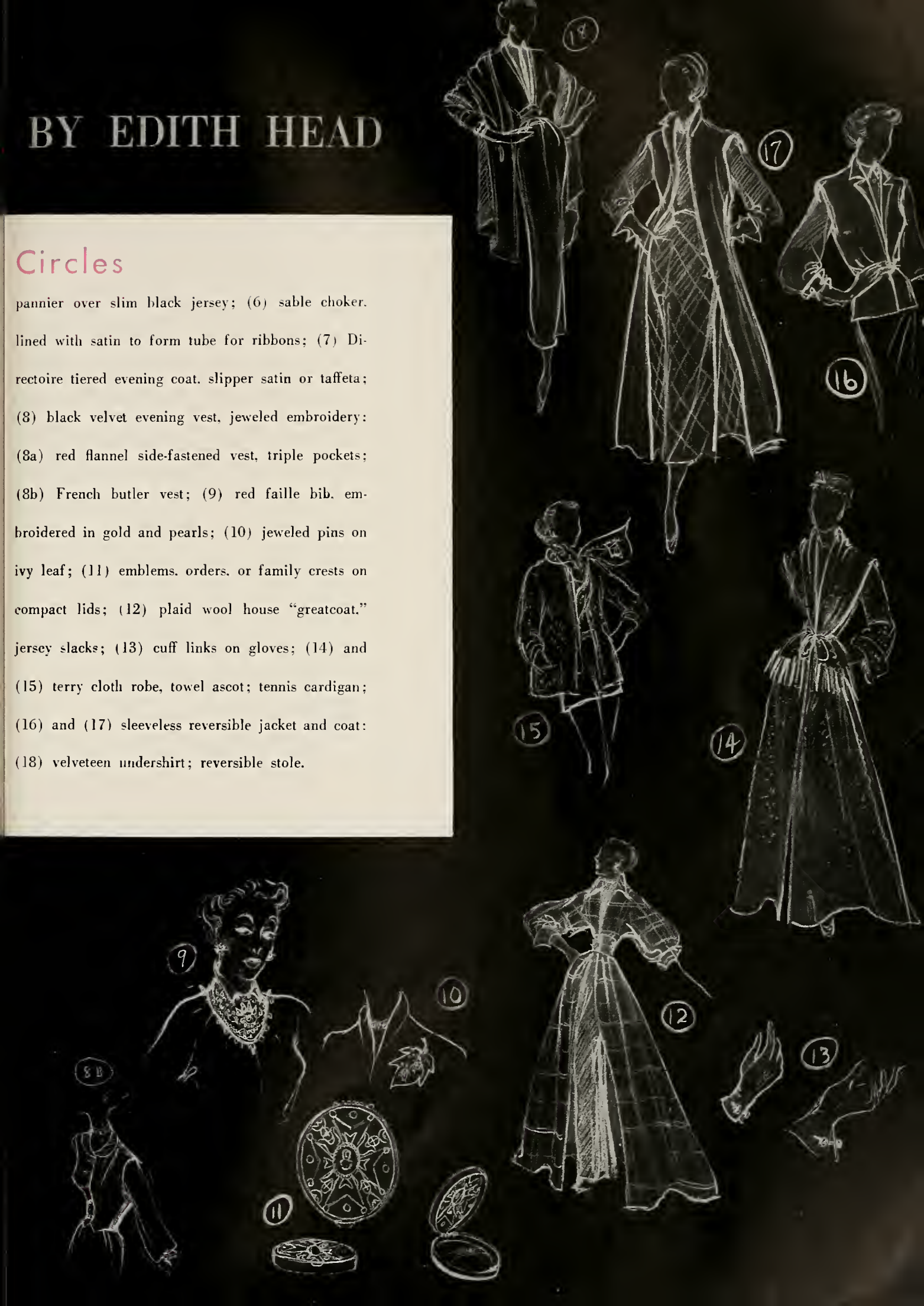
Exquisite detail. an unusual and striking use of accessories. a flair for color and fabric are the fashion coups which have established Edith Head of Paramount Pictures as a brilliant designer. This collection of sketches contains a parcel of tricks that lend sparkle to the wardrobes of such stars as Betty Hutton. Veronica Lake. Mona Freeman. Wanda Hendrix. (1) romantic slipper satin evening gown, jet beading across bosom, black velvet dust ruffle and gloves; (2) lovely Directoire evening gown in grosgrain. taffeta ruffle on skirt and jacket; (3) removable panels in different fabrics or colors, attached to a belt; (4) overskirt of ribbons; (5) pink slipper
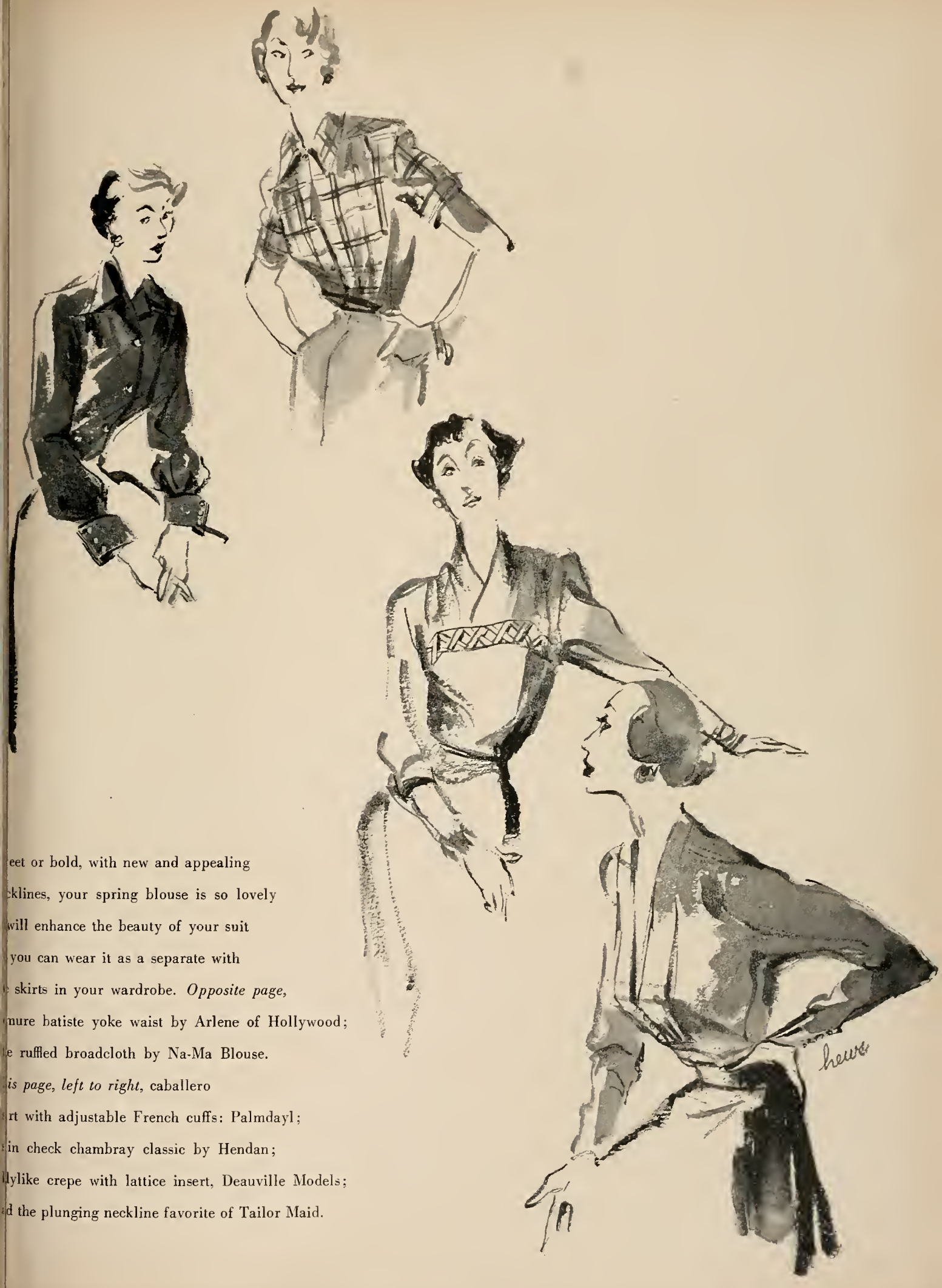


BY EDITH HEAD

Circles

pannier over slim black jersey; (6) sable choker. lined with satin to form tube for ribbons; (7) Directoire tiered evening coat. slipper satin or taffeta; (8) black velvet evening vest, jeweled embroidery: (8a) red flannel side-fastened vest, triple pockets; (8b) French butler vest; (9) red faille bib. embroidered in gold and pearls; (10) jeweled pins on ivy leaf; (11) emblems. orders. or family crests on compact lids; (12) plaid wool house "greatcoat." jersey slacks; (13) cuff links on gloves; (14) and (15) terry cloth robe, towel ascot; tennis cardigan; (16) and (17) sleeveless reversible jacket and coat: (18) velveteen undershirt; reversible stole.




Sweet
Soft
Sultry



eet or bold, with new and appealing
cklines, your spring blouse is so lovely
will enhance the beauty of your suit
you can wear it as a separate with
skirts in your wardrobe. *Opposite page,*
nure batiste yoke waist by Arlene of Hollywood;
e ruffled broadcloth by Na-Ma Blouse.
is page, left to right, caballero
rt with adjustable French cuffs: Palmdayl;
in check chambray classic by Hendan;
lylike crepe with lattice insert, Deauville Models;
d the plunging neckline favorite of Tailor Maid.

Spring Is In New Prints



Rich beauty of prints to blend with the new sparkle that is spring . . . Alluring lines in a Max Kopp creation, *above* . . . front drapery forms two pockets . . . tiny buttons are subtle decorative details. Sizes 10-18. About $30. See page 52 for stores. Peggy Hunt creates a refreshingly simple dress, *opposite left*, to accent to the full a unique print of swirling scrolls. Sizes 8-18. About $60. At Best's Apparel, Seattle; Wm. H. Block, Indianapolis. Strikingly dramatic flower cascades on a graceful, exciting halter-neck dress that leaves shoulders bare to the sun, by Andree Gay, *opposite right*. May be worn with jacket or without. Sizes 8-18. Under $45. J. W. Robinson. Los Angeles; Peggy's Shop, San Francisco.



TOM BINFORD


COKE - SE



HARMERS

Smooth . . . and right for you sub-teens. Jean Durain makes these in Everfast scalloped effect cotton.

Opposite page, striking school and "coke-date" dress, about $13. *This page left*, sundress with gathered bodice, about $11. Choose a white pique jacket to change, about $6. *Right*, midriff top . . . again with gathered bodice and stark white shorts, about $10. All in sub-teen sizes 10 to 14 at J. W. Robinson, Los Angeles; Burdines, Miami; and Goldwater's, Phoenix.



Skirts that hit just the right note for your summer merry-go-rounds: Preview Sportswear introduces two new style innovations in the exciting new Minx, by California Fabric Co., with soft luxurious richness and satin back finish. Double tuck treatment to mold a pretty hipline, or an ingenious back-wrap . . . in winter white or toast. sizes 22-30, about $9. For stores see page 53. Shown with Palmdayl dark blouse accents.

ONE PLAYSUIT . . . MAKES A DOZEN!

Newest fashion fun for the teen-age crowd . . . this convertible playsuit in batik washable cotton print, by Miss Pat of California.

It's a bloomer playsuit with attached wide sash which may be wrapped into halter or bra top bodice (or turned around for bare midriff effect!) You'll think of so many more ways to drape it . . . and with matching skirt it looks like a dress! Here's your boon companion for vacation days. to wear from sun-up till the dancing hours. Sizes 10-16.

The set, about $9 at Halle Bros.. Cleveland.





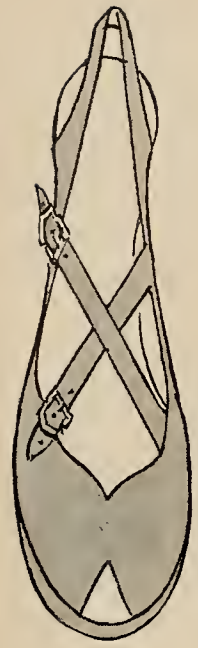
Right, Miss Pat bloomer playsuit, its wide sash wrapped bodice-like with the new bare-shoulder look; *above,* turned around, playsuit reveals bare midriffs; *below,* with skirt added, it looks like a dress. Add blouse if desired!





Gossip from the dressing room ranks these underfashions first. Opposite page left, sun or swim print bra and shorts; Renee of Hollywood. Right, nylon leno girdle, Su-z. Below, tulip construction bra; Anne Alt. This page above, Damsel of Hollywood satin and leno girdle. Below, maternity bra by Cordelia of Hollywood.

















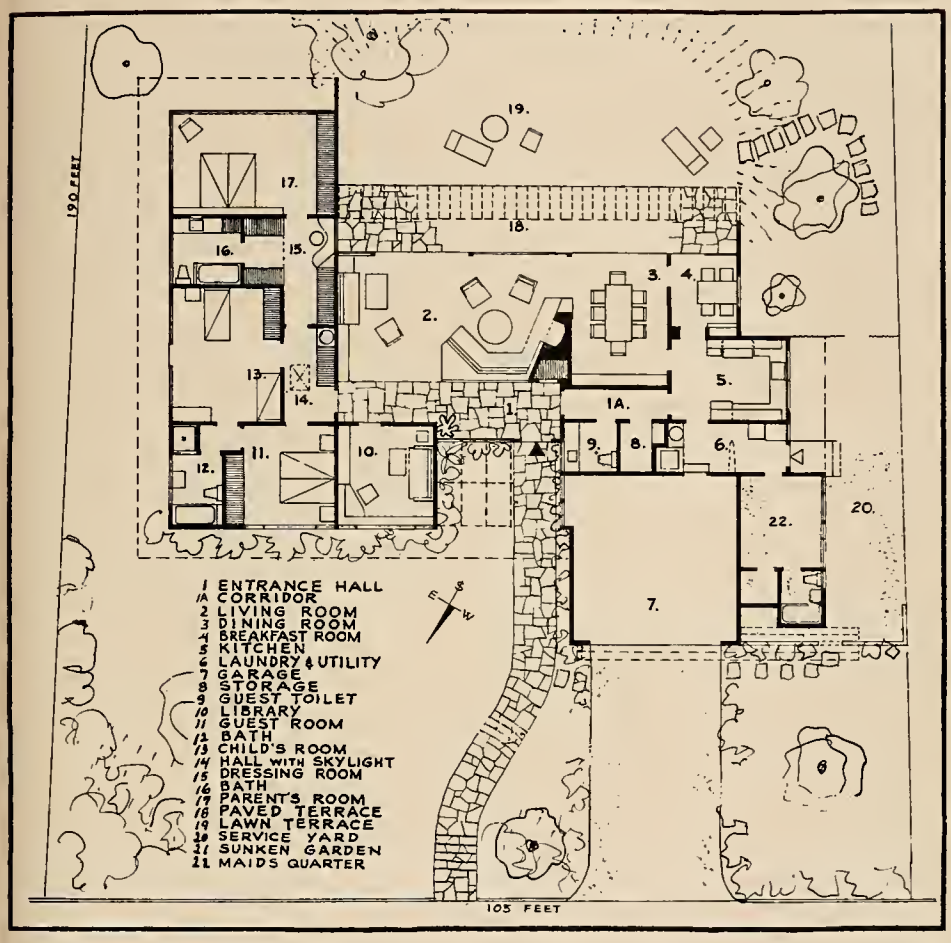
MILDRED DUKE

What do you think about accessories? Do you fully enjoy the challenge of selecting handbags and shoes that not only are right in color, type and fabric for a particular ensemble . . . but actually enhance its becomingness? Here's a chance to express your own individuality, in shoes just a little bit different . . . a conversational new cut, or maybe a refreshing color accent. *Above*, Vic Colton gives you "Marimba," a cross-strap flattie for playtime; "Intermezzo," one-strap cutout for casual wardrobes; and "Ariosa" ankle-strap flat with double toe buckles. In suede or calf. *Below*, Ted Saval's day-to-night steppers: "Crosscountry" wedge with triple strap, in suede and calf; evening sandal with cutout ankle strap, wedge. in bronze-gold kid; a delicate shirred suede pump ● And handbags can make you feel dashing and carefree if they're bold in design. with plenty of room for belongings. Like these by Frank Emmett: *above*, "Three Musketeers," three sizes in fine cowhide; "Sportster," a casual style in elk; "Cavalier." swashbuckling closing detail.

PATTERN FOR THE WORLD



Redwood, flagstone entranceway





Fireplace corner; glass screen



Built-in dressing table detail

Here is the house J. R. Davidson built for the young Joseph Kingsleys in Pacific Palisades, Santa Monica. It embodies so many of his principles of streamlined living, we present it in a picture-story. Overlooking the blue Pacific, with an eight-foot partly open roof overhang to take care of the bright California sunshine (and cast interesting shadows on the flagstoned terrace below!) . . . it serenely fulfills its purpose.

From inviting redwood entranceway into the spacious living room with its entire wall of 12-foot glass panels which slide open across combined living- and dining-room areas to facilitate outdoor living . . . there is a feeling of carefree family living, easy hospitality. Dove blue walls of hall extend into living room, contrasting with pale yellow walls and ceiling of living and dining room, and a diffused glass screen separates these two units. Bedroom wing is oriented toward south and east, while a small den is across the hall from the living room . . . away from the spectacular view, occasional change for intimate evening hours.



Indoor-outdoor dining optional



Approaching the walls of glass



LENTEN DISHES OF FISHES:

WHEN A FAST IS A FEAST.

California

In California we make big whoopee at the Pasadena Rose Tournament, at the Santa Barbara Fiesta, and at the Lodi Wine Festival, but we don't do a thing about Mardi Gras, and I think we should. Not as a last fling before the Lenten fast begins, but rather as a celebration of the wonderful fish meals that lie ahead. Here we have hundreds of miles of coast line from which we harvest all manner of sea food, from the tiny pilchard (which changes its name to sardine when it takes up residence in a can) to the gigantic black sea bass; from the hundred-to-a-pint Olympia oyster to the huge five or six-pound geoduck (gooey-duck) clam. We have superb sea food restaurants from the Mexican to the Oregon borders, including the famed Fisherman's Wharves of San Francisco and Monterey, and we have cooks of every nationality who have brought their expert knowledge of cookery to add extra charm to California's renowned cuisine. No wonder we love fish!

Abalone—that huge shellfish that is so jealously guarded in California that it may not be shipped from the state—has not always had such popularity. The earliest Californian cook books in my possession make no mention of them, and as late as 1914, Mr. Clarence Edwords, in his now much-sought-after book "Bohemian San Francisco" gives them a brush-off by saying that though they were in vogue among the Chinese and though one famous San Francisco restaurant made a specialty of them, "it takes sentiment to say that one finds anything extra good in them." Poor Mr. Edwords! I can't help but believe that that lover of good food had never had them properly cooked.

FRIED ABALONE

Purchase the abalone steaks ready to cook, or—if you've acquired some as they come from the briny—pry them out of the shells, cut off all the dark meat, then cut out the white part into slices and pound—but gently—until they are very soft. Dry them and drop in slightly beaten egg and then in fine seasoned crumbs. Fry quickly in hot butter, not more than a minute or two on a side. Don't try to brown them well—if you do they'll be overcooked and tough. Serve simply, with lemon. That's abalone for you: easy to cook if you know how!

Don't let anyone tell you that sculpin isn't good to eat. This rosy pink fish that grunts with annoyance when it is caught, and which is well armed with formidable spines, has a delicate flesh and matchless flavor. The Japanese cook it to perfection, as I discovered when it was served to us by the charming Mary Serisawa, wife of the prominent artist, Sueo Serisawa. This is her recipe:

BROILED SCULPIN WITH SESAME SEEDS

Have the fish split down the back enough so that it may be opened out flat, but don't allow the head to be removed unless you want to miss the best part. Mash a clove of garlic with a teaspoon of salt and rub it on the fish. Allow to stand about one-half hour, then put it, skin side down, on a well oiled pan and under a hot broiler. When the fish begins to brown, start basting it with the following sauce which is enough for two fish: mash two cakes of soy bean cheese (Fu-Yu) or—if that's too exotic for you—two tablespoons of Roquefort or bleu cheese. Add two tablespoons of soy sauce (now available anywhere in the country), two tablespoons of sugar, and 3 tablespoons of whiskey, white wine, sake, sherry, or brandy. When the fish is quite brown sprinkle lavishly with sesame seeds and allow them to get very brown. Turn and repeat the same performance on the other side. Serve with thick slices of unpeeled orange. Mrs. Serisawa presented the oranges in an enormous white fluted shell—a lovely sight, surpassed only by the flavor of the fish.

Scallops, though not commercially valuable on the Pacific Coast, are none the less found in our waters and in our markets. Like abalone, they cannot stand overcooking.

SCALLOPS EN BROCHETTE, ALAMITOS

Dip scallops in melted butter and string them on skewers, alternating with partially cooked squares of bacon and sauté mushroom caps. Put under a very hot broiler and cook a couple of minutes on one side. Turn, do the other side, and serve at once with lemon, crisp shoestring potatoes, and broccoli with Hollandaise sauce or spinach.

Albacore is the most highly valued of the tuna tribe because its meat is white—if that makes any more sense than does any other color differential. (Me, I like my meat dark, be it the second joint of a chicken, the all of a guinea hen, the neck

of a turkey.) It's a game fish, too, and as deep sea fishermen abound on California waters, it's nice to know how to cook one, just in case . . .

BAKED ALBACORE

Stuff an albacore or, if it is too large, spread some stuffing between two "steaks." Use either a plain bread stuffing seasoned with your favorite herbs, or add chopped cucumbers, chestnuts, oysters, mushrooms, or bacon to it. Put it in a hot oven, and when it begins to brown baste it with a mixture of one part of white wine and one part of melted butter. Bake from thirty minutes to an hour, depending on the size of the fish. Serve with the juices in the pan.

The Mexicans, who have given so much to California cookery, have an easy cold sauce that is delicious on any simply prepared white fish:

MEXICAN SALSA FOR FISH

Mix together two cups of chopped peeled tomatoes and one cup each of chopped green pepper and onion. Add a teaspoon of salt, some fresh black pepper, a quarter-cup of olive oil, and, if you wish, a dash of cayenne. Serve very cold on very hot fish.

The Mexicans have a way of sousing or marinating fish that, because it is usually served cold, is particularly delightful on a hot summer's day. It may be done with any firm-fleshed fish, though sea bass seems a particularly happy choice.

ESCABECHE DE PESCADO

Brown two filets of fish in a little butter and arrange them carefully on a flat dish. Pour over a sauce made by combining a quarter-cup of oil, a tablespoon of vinegar, two tablespoons

Cooks

By Helen Evans Brown

of orange juice, a teaspoon of salt, a speck of cayenne, a tablespoon of the zest of an orange (the very outside orange part of the skin) cut in slivers, a tablespoon of minced green onions, and two tablespoons of minced green peppers. Let stand six or eight hours, turning once or twice. Serve very cold, garnished with sliced oranges.

Another way to do filet of sea bass, or any other filet for that matter, is:

FILET OF BASS, DEL MAR

Put a filet of fish on a well buttered baking dish, sprinkle with salt and fresh ground pepper, and spread with a mixture of one-half cup of finely minced mushrooms and the same amount of minced green peppers. Pour over a cup of white wine (or half wine and half fish stock) and bake in a moderate oven, basting occasionally. (And I do hope you have one of those glass basters—the kind that looks like a giant eye dropper; they're invaluable.) When the fish is done, pour off the juices in the pan, reduce them by one half, add a half cube of butter and a tiny pinch of sweet basil. Melt, and pour over the fish before serving.

OYSTERS ALBION

Butter the insides of your baking shells and arrange two or three oysters on each, depending on the fit. Over the oysters spread a sauce made in this manner: mince very fine a bunch of green onions using all but the tough part of the leaves. Add a quarter of a pound of butter, melted, two tablespoons of puréed spinach (the frozen kind will save lots of work!), a half-cup of cracker crumbs, a half-teaspoon of salt, some pepper, and a half-teaspoon of powdered tarragon (or better yet, that Spice Islands Tarragon Seasoning Powder that contains monosodium glutamate to accentuate the flavor). Mix well and spread thickly on the oysters, then bake in a hot oven until they are just hot and the tops brown. Serve pronto.

Mardi Gras, which means Fat Tuesday, is the day before Ash Wednesday and the beginning of Lent. The day is also known as Shrove Tuesday or Pancake Day, because good housewives were supposed to round up all the fat in the house and fry pancakes like crazy until it was all used up. They had to eat them all that day, but we'd prefer saving some for fish blintzes or, better yet, starting from scratch.

FISH BLINTZES

This batter is a thrifty one: mix one egg slightly, add a cup each of water and flour, and a half-teaspoon of salt. Stir until smooth. Grease a small frying pan and when hot pour in about two tablespoons of the batter. Tip and turn the pan so that all the bottom is covered with a thin film. Cook slowly on one side and turn out on a clean cloth. Continue in the same manner until all the batter is used, then put a heaping tablespoon of filling on each cake, turn in the sides and fold over the top and bottom, so that you have a neat little envelope-shaped package. (The edges may be sealed with more batter.) Brown the blintzes in butter and serve with sour cream. Filling: Mix together one cup of farmer's style cottage cheese, a tablespoon of melted butter, one-half teaspoon of salt, one cup of any flaked cooked fish, a little fresh ground pepper, and two tablespoons of grated onion. If you want a sweet blintz, for dessert, fill with two cups cottage cheese, omit fresh pepper, fish, and onion, and add a whole egg and a teaspoon of sugar. Serve with sour cream and apricot or cherry preserves. Dreamy!

What to serve with fish? Lemon, almost always, even if there is another sauce. Parsley potatoes are perfect, of course, but don't forget baked ones, served with sour cream and chives. Or hashed brown with chopped almonds, or even French fried or creamed (if they are *creamed*, and not gummed up with wall paper paste). As for the other vegetable—there's the favorite cucumber, but green beans, broccoli, asparagus, tomatoes, cooked in any manner or raw, pickled beets, spinach, cole slaw—any of these is good with fish—and fish *is* good!

A fish sauce that is definitely of California goes well with shark, (sometimes called grayfish) a fish not to be despised.

WALNUT FISH SAUCE

Combine one-quarter cup each of grated horseradish and chopped walnuts, a cup of sour cream, a tablespoon of lemon juice, and a half-teaspoon of salt. Serve cold.

Pompano, that fish so loved by gourmets, is found in Southern Californian waters, and cooked in the Creole manner.

POMPANO EN PAPILOTTE

Allow a pound and a half of boned and skinned fish for six servings. Cut in pieces about three or four ounces each. Using parchment paper, aluminum foil, or just plain typewriter paper (8½ x 11, the right size), cut large, fat, heart-shaped pieces. Now make a sauce by cooking a quarter cup of chopped shallots or green onions in three tablespoons of butter for two minutes, then adding six chopped mushrooms and cooking another minute. Add four tablespoons of flour, stir, then pour in one-half cup each of white wine, cream, and fish stock (use those bones and that skin!). Add a tiny pinch of dried marjoram and salt and pepper as you like it. Cook slowly until smooth and thickened, then add the yolk of an egg, whisking it briskly. Cool this sauce. Brush the paper hearts with melted butter, arrange a piece of fish on one half of each heart, cover with a quarter cup of the sauce, and fold over the other half of the paper. Crimp the edges by making a double fold and pinching firmly. Bake at 450° for fifteen minutes, or until the paper is brown. Serve in the paper, allowing each lucky guest to open his own package and savor that first wonderful whiff of that imprisoned aroma.

Sand dabs, a favorite Californian fish, are best when simply cooked. A la meuniere (in the style of the miller, probably because of the flour used) is perhaps best.

SAND DABS, A LA MEUNIERE

Have sand dabs trimmed and dip them in flour. Brown on each side in butter and remove to a hot platter. Add more butter to the pan and when nut brown, squeeze in the juice of a lemon, then pour over the fish and sprinkle with chopped parsley.

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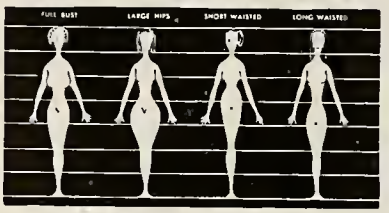
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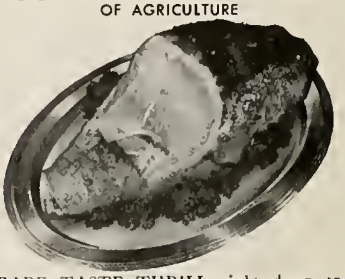
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No. 3

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APRIL
1949



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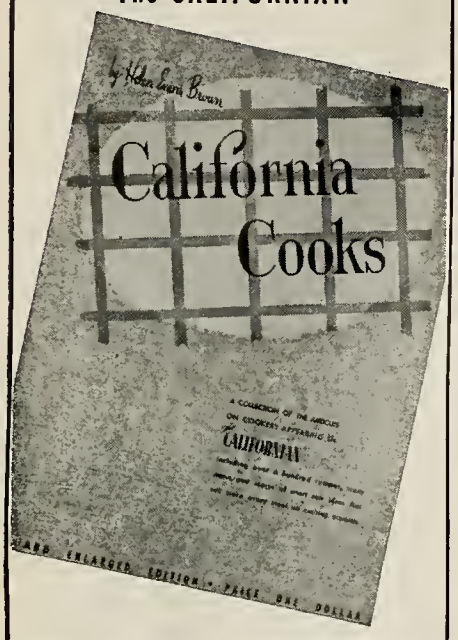
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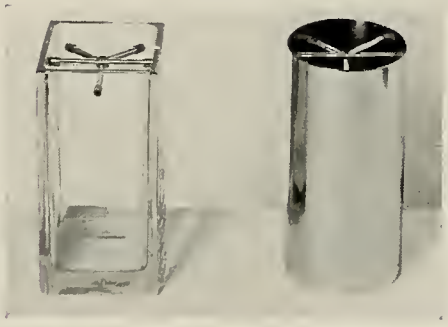
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shopping



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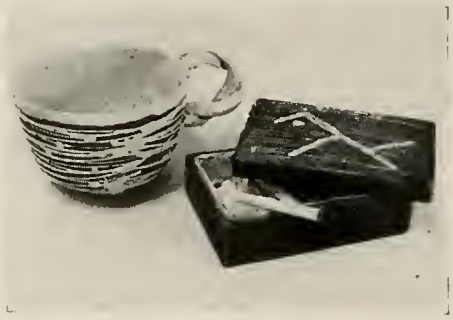
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roundup

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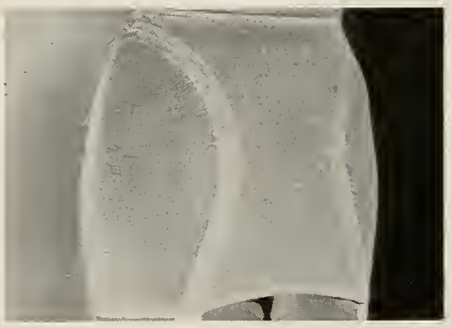
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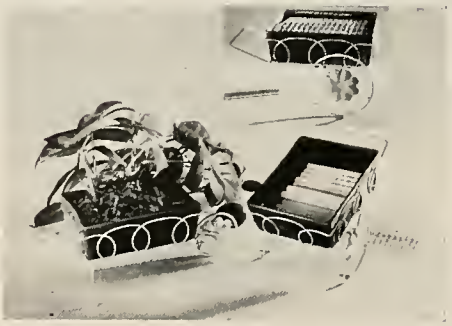
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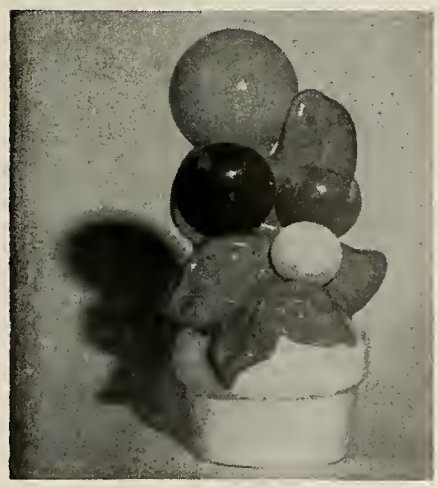
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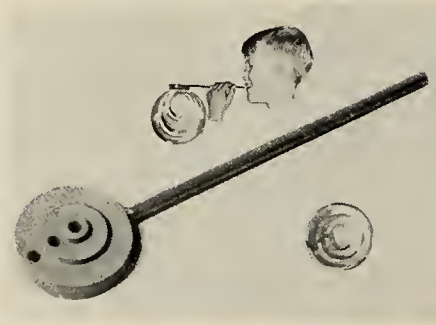
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shopping roundup



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VOL. VII NO. 3 . . . APRIL 1949



ON THE COVER:
Cardigan suit of great fashion significance . . . designed by Yablokoff of Kay Saks in Hafner faille . . . button tab at yoke, pencil slim skirt; sizes 10-18. it's under $60 at City of Paris, San Francisco; Young-Quinlan, Minneapolis; Woodward & Lothrop, Washington, D. C. Tom Binford photo.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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here

comes the bride . . .

To a new way of life . . . to new responsibilities and new happiness. With an awakened regard for the real meaning of gracious living, the bride opens the door to another world where everything is electric with excitement and even everyday things have a fresh new beauty and enchantment. And because the bride looks at the total round of life with anticipatian and a highflying eagerness, we present on the following pages some af the newest ideas from California. For the bride . . . exquisite dresses, suits and accessories with a going-away air, delicately feminine lingerie, striking sportswear coordinates and playclothes. And for the home . . . indaor and outdoor furniture, barbecues, tableware, lamps, designed with originality and distinctian far the California way af life . . . a tradition naw, to be cherished with the coming years.

← Ethereal loveliness of nylon tulle with romantic shadowings of hand Alencon lace on waist, train, foaming skirt. Cahill Ltd. Sizes 8-18. Bullock's Wilshire, Los Angeles; Ransohoff's, San Francisco; Scruggs-Vandervoort-Barney, St. Louis; Lord & Taylor, New York.


pretty

as a picture



Portrait of a bride, dressed in memorable fashion. Emma Domb's sheer marquisette touched with Chantilly type lace at the wide-sweeping yoke and around the edge of the apron. With mood-matching attendant's gown, romantic and lovely, sizes 9-16; wedding dress about $50; bridesmaid's, about $35 at L. S. Donaldson, Minneapolis; James McCreery, New York. Flowers by John Patrick Burke.

This bride well might choose the feminine little wool gabordine suit, *right,* by Irving Schechter. In two tones, as shawn, or solid colors. Soft lines and delicate details; sizes 10-16, about $65 at Mildred Moore, Beverly Hills; Jordan-Marsh, Bostan. Weyman hat.



a private affair

For the girl who'll be married at home or at an informal ceremony, Peggy Hunt's demurely sweet dotted swiss with appliqued lace medallions; ballet length and perfect to wear-ever-after.

Sizes 10-16, it's about $40.

For the honeymoon, Rosenblum's three-piece tweed with a travel air, practical choice for young matrons. Sizes 10-20, about $40 at Bullock's, Los Angeles; Frederick & Nelson, Seattle.



EARL SCOTT



she'll be married in a suit

Lovely is the bride, ond lucky, too . . . who is morried in a suit like this. Nathalie Nicoli' tailleur of Forstmann wool with scalloped detail, sizes 10-18, about $110 at Bullock's, Pasodena; Charles Berg, Portland; The Bon March, Seattle. Weyman's picture hat swathed in roses and maline is perfect for an informal wedding. *Opposite page,* bridal accessories: Ben Brody's lattice-stitched faille handbag; Ted Saval's gold kid mules; gossamer hose by Willys of Hollywood; imported batiste and lac blouse, Deauville Models; Coro's never-ending pearl circlet, diamond-like heart; Joseff's lariat to belt or use as a chain; Henderson's ruffled parasol: Biltmore's locket; crepe gown by Chic Lingerie.





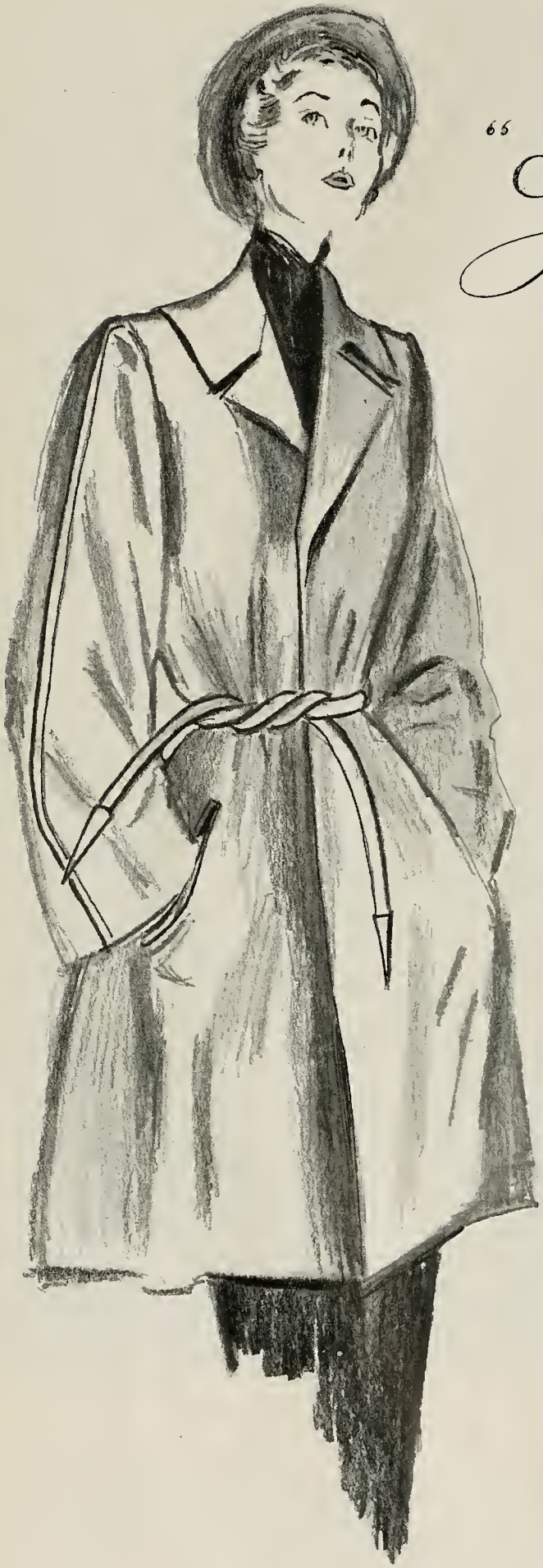
Sentimental Season: Gay Prints . . .

Reflected glory for the wedding guest . . . *left*, pure silk dress by Madalyn Miller, bustle-back. Sizes 10 to 18, about $25 at California Classics, Manhasset, Lang Island. *Right*, lovely silk flower print by Nan Parker, sizes 9 to 15, about $30.



Suits With A Romantic Air

Dressmaker suits in the news . . . *left,* slim skirt, flared jacket with horizontal insert: by Jaclane. In Pacific's sheen gabardine, sizes 12 to 40, about $70 at J. W. Robinson's, Los Angeles; Macy's, San Francisco. *Right,* Country Club gabardine suit, flattering jacket, roll shawl collar, petal effect at hipline. Sizes 10 to 18, about $85 at Robert S. Atkins, San Francisco.



"Here we go... on



our honeymoon"



Going by car, train, plane or steamer . . .

these coats with jaunty manners! *Opposite left,*

Barney Max light topper, back pleated,

cinched to a tiny waist; sizes 10-20, about

$25 at Wm. H. Block, Indianapolis.

xt, twa views of wool greatcoat by Charles of Califarnia;

sizes 8-18, about $100 at Maurice Rothchild,

Minneapolis. *Right,* new length,

ockets newly akimba, raglan shoulder . . .

to belt or not! Adele-California.

es 8-16, about $90 at Allardale, Beverly Hills;

Neiman Marcus, Dallas.



coordinates: a bride's







EARL SCOTT



wardrobe stretchers

Separates, coordinates . . . make more of your wardrabe when you mix, match, or wear them with your own basic fashions. *Opposite,* Hollywood Premiere's rayon gabardine series of shorts, slacks, skirt, pedal pushers, jacket . . . plus white crested shirt that "goes with" any one. Red, white, or blue, sizes 10-18, about $60 for entire group, but you can buy separates . . . at Nobby Knit Shops, Southern California; Plymouth Shops, New York. *This page,* Tabak of California creates a dancer's playsuit, skirt, shortie bolero . . . in green, violet, gray, or tangerine butcher linen with big saucer dots, a Brighton Fabric. Sizes 10-16, playsuit-n-skirt under $20, at Gimbels, Pittsburgh. Wonderful to wear with your own basic whites for contrast, as shown.







JACK MUHS



THIS IS ADRIAN

Daring to be different or bravely clinging to proven principles, Adrian is a leader in the American fashion parade. His seasonal innovations always make news, while his adherence to a belief in certain fundamentals of figure flattery made him stand out in the years when other stylists were dropping shoulders and hemlines with happy abandon. Standing firm for the American ideal, Adrian kept his decisive shoulder treatment and held skirts to a lovely length which was determined by o



mirror or by personal standards of beauty rather than by any arbitrary inch-rule of fashion. This seoson his collection agoin is highlighted by the wonderful suits, trovel ensembles and fabulous gowns which have made him internationally famous . . . ond which we feel are truly Californian. *Above left,* the "Circus Suit" . . . proves again Adrion's supremacy in the world of suits. Here is a masterly interpretation of the town costume, faille sleeves in tiers of excitement on a figure-wise little wool suit, pompom buttons of pique giving it additional distinction. In navy blue only. *Above and right,* is the lace-printed organdie gown . . . a flower silhouette story with its stamen-like bodice ond the double flare of its full fluted skirts. The floating lace montilla adds to the mood of sheer delicacy. Both ore available at J. W. Robinson, Beverly Hills, and Gunther's, New York.

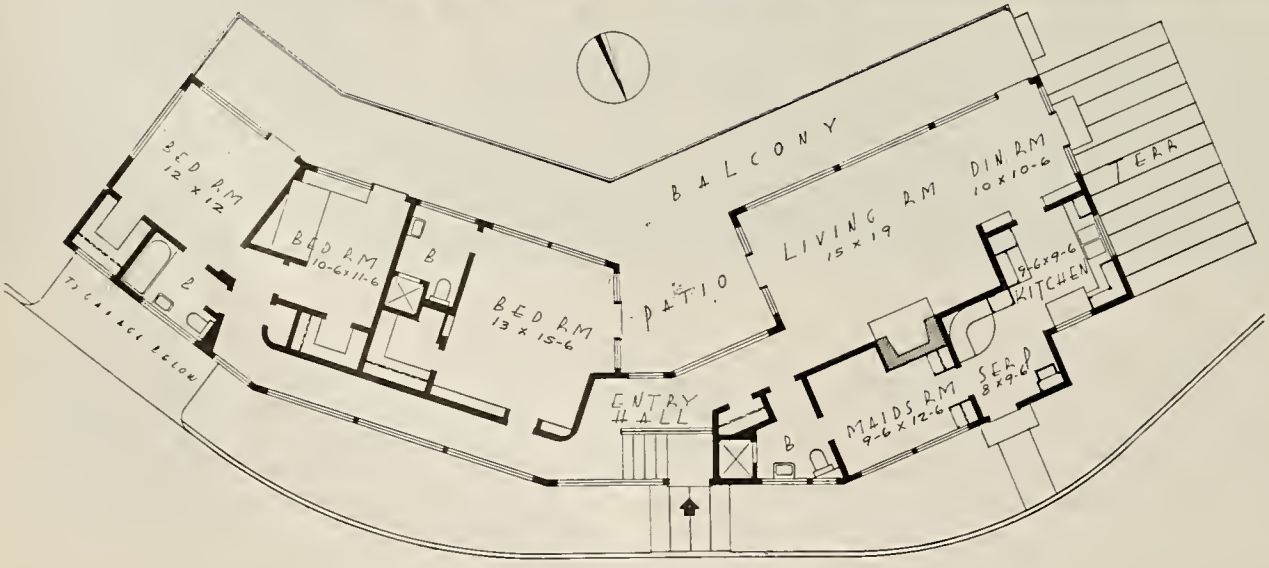


ON THE SIDE OF A HILL





A house on the side of a hill, curved to catch any breeze . . . with a blank entry wall opening into a center hall and thence to outdoor living room, *right*. Favorite device to protect privacy of home owners whose house must be set close to the street.



STREET

FLOOR PLAN

0 5 10 15

ARCHITECTURE FOR CALIFORNIA LIVING

Here is a little house designed by Paul Laszlo to make outdoor living more than a slogan. Curved to fit the road and catch a breeze, it cleverly overcomes the problem of how-to-keep-cool in an oven-like setting of sheltering hills.

The deep overhang on the south side of this house is supplemented by an awning in front of the living room, creating a spacious balcony or outdoor living room with emphasis on view. The small central patio is another device for maintaining coolness and providing additional ventilation, while rooms set in a curving plan catch every vestige of sunlight and air.

In addition to the difficult task of creating a hillside home where its occupants could live outdoors, Laszlo faced the challenge of planning a house that could open right off the street with little or no landscaping area before it. The noncommittal entrance wall, blank except for a few high windows and a window of obscure glass are excellent devices for any house which must of necessity be close to the street . . . or even close to its neighbor, in fact.

This particular house is lemon yellow in contrast with natural redwood, to blend into the landscaping of formal flower beds arranged in shapely units of well chosen color contrasts. Walls of glass and the interesting pattern of redwood overhang give character to the small house.

We present this particular plan not only because it has the spirit of California within its four walls, but because it provides a solution to problems so many home-builders face . . . the difficult small lot, an unfavorable exposure, surrounding country which require a certain type of architecture that can "sit on the side of a hill."

This is the house you can adapt to so many locales, using the same entry device to protect the front of your house from the street, neighbors or noise. Once inside you'll find your house is your kingdom, California style!

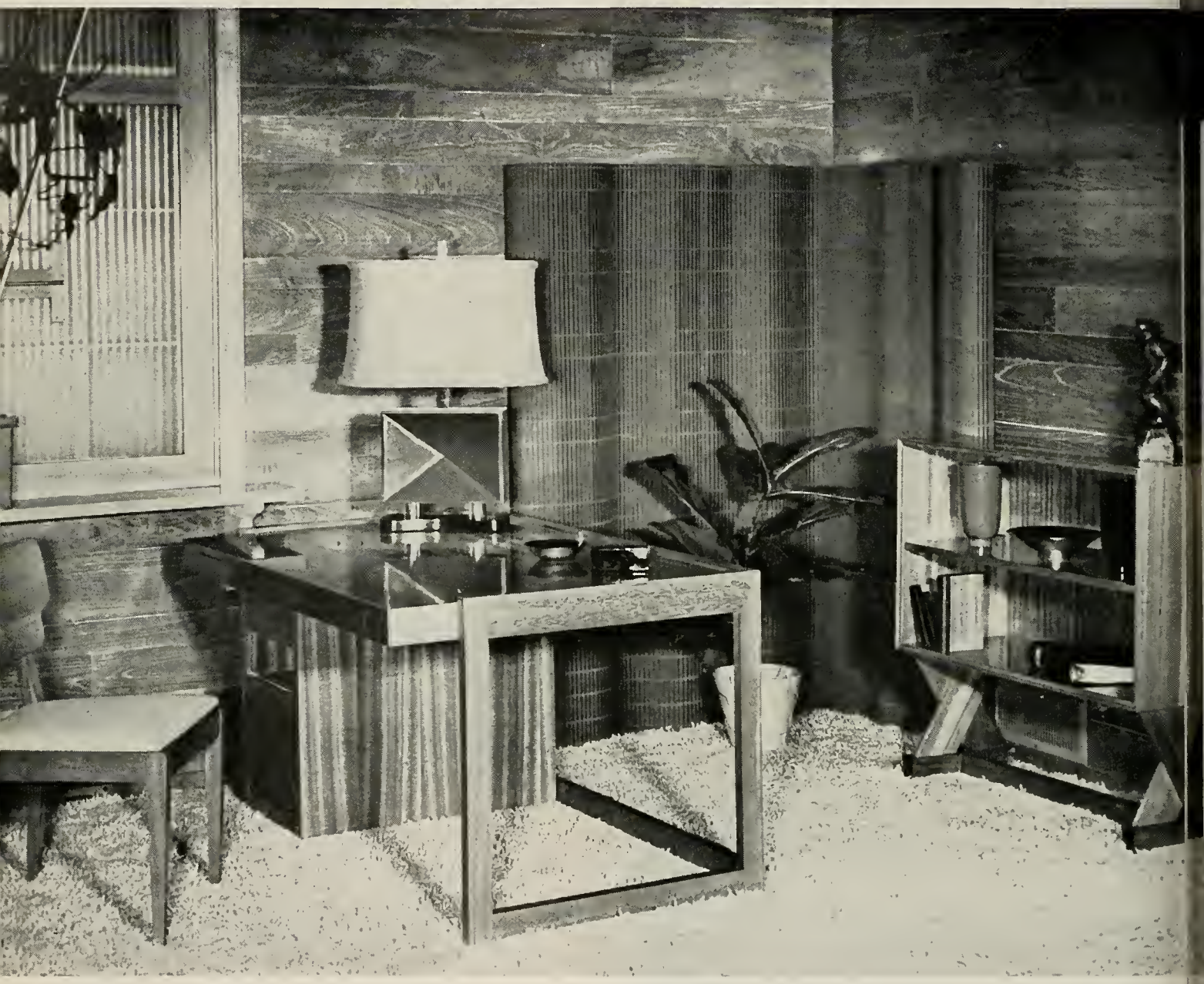




Redwood overhang and awnings give ample shade to outdoor living room and balconies on the south; interesting pattern of shadow and sunshine, and whole walls of windows.



FURNITURE FOR CALIFORNIA LIVING

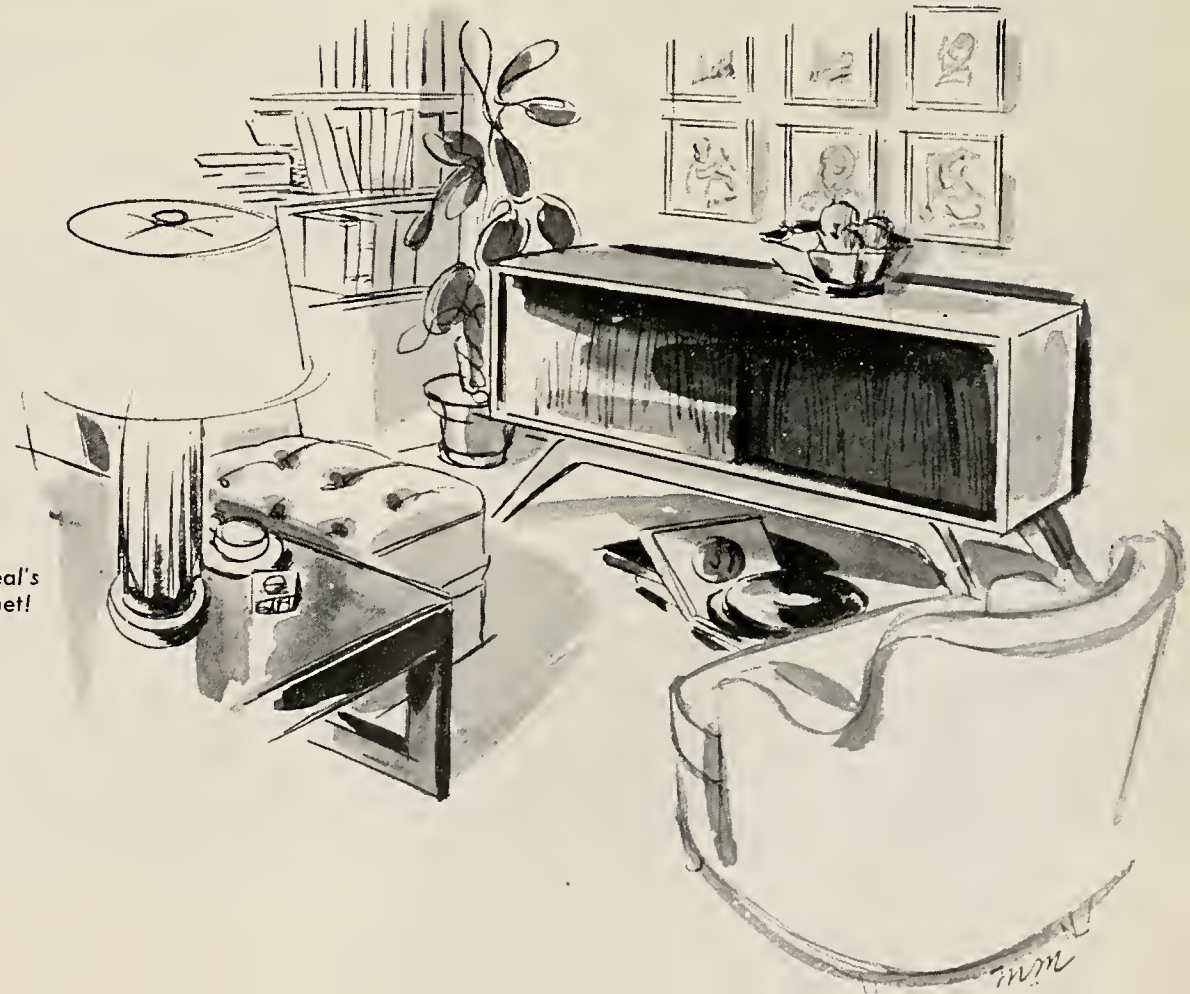


California's way with furniture stresses airy grace and utility . . . as in Brown-Saltman's desk and bookcase designed by Paul Laszlo in "California Desert" series. Desk is open; cabinet moves on concealed rollers. Bookcase has copper footing, sleek lines. W. & J. Sloane's, Beverly Hills and San Francisco; B. Altman, New York; The Hecht Co., Washington, D. C.; Younkers, Des Moines.



Tooled leather chairs, Thunderbird oak chest from Karpen's "California Manor." W. & J. Sloane's, Beverly Hills and San Francisco.

Your future in furniture is California modern design . . . really the first new trend ever to be fostered in, by, and for America, and one that bids fair to outlive period furniture that our ancestors borrowed from Europe. Remember that "modern" doesn't mean cubism or fantasy in sharp angles. It's the clean line of fine wood and muted tone of color in rich fabrics. It's the furniture that grew from the California way of living into an integral part of homes, from coast to coast, that typify graciousness and hospitality. Examples of the imaginative treatment of furniture by our western designers are illustrated for you on these pages . . . suggestions that will enrich your home, promising you a future with livable beauty. Watch for the news in upholstery fabrics . . . nubby textures gleam with a sparkle of gold or silver threads, soft woolens in checks or plaids vary the solid color scheme. The use of imported woods is notable: South American prima vera and myrtle, Philippine mahogany, South African korina. Finishes range from subtle to rich . . . bleach, natural, toast, soft brown, copper, cordovan and "silver fox." Convenience and charm are unobtrusively blended . . . note famous designer Paul Laszlo's treatment of desk-case that is movable on concealed rollers. In his California Desert series for Brown-Saltman, he utilizes touches of copper to reflect the spirit of the design. Karpen's "California Manor" group features the Thunderbird design in oak chest, in tooled leather for chairs. Tappan•Keal uses contrasting woods in modern buffet that doubles as a record cabinet.



llustrating the trend toward nultiple-use furniture, Tappan•Keal's uniar buffet also is record cabinet! At Wilder's, Los Angeles; ord & Taylor, New York.



Cal-Mode's sectional davenport with step-table, May Co., Los Angeles; Broadway, Los Angeles; American Furniture Co., El Paso.

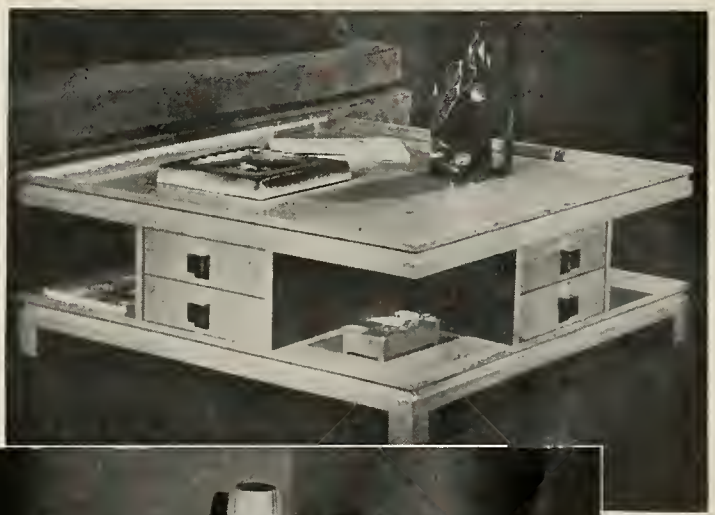
The importance of space allotment in house or apartment is apt to turn the feminine eye to sectional furniture or to coordinated groups . . . they're easy to arrange, and to rearrange! However, whether the living room you plan is spacious or city-small, these groups will cooperate with your fondest dream. Above, Cal-Mode's sectional grouping, divided by prima vera step table designed by Ira Lesser. The upholstery is rough-textured gold fobric flecked with grey, perfect harmony for any color scheme you choose. Sherman/Bertram's "Oklahomo" group, below, offers one, two, or three "passenger" models. Shown here is the love seat, covered with soft nubby surface, combination rayon-cotton fabric. Note the unusual effect of the suspended back "hanging" above the seat . . . and there are no loose cushions. Angle of the legs provides an interesting contrast to the square lines of back and seat. Either group pictured here offers you outstanding creative design to serve as the focal point in your home, or as handsome supplements to furnishings you already have.



Sherman/Bertram's love seat blends with any decor; Barker Bros.,Los Angeles; Famous Barr, St. Louis; Bloomingdale's, New York; Sanger Bros., Dallas; Bruener's, Oakland; Martha Lucos, Chicago.

California designers have an inherent sense of the value of space. You'll notice that most furniture coming out of the west not only has clean free lines, but actually gives spaciousness to any room. In many cases, occasional pieces provide unsuspected service and storage, features which make them doubly valuable to the woman with a minute apartment . . . and a constant source of satisfaction to any home-owner!

Above, L. Ronney & Sons chest has tremendous utility value. Designed by John Keal, it is 72 inches long with roll-away dours concealing eight bin-like sliding trays.



Right, Manuel Martin's over-size coffee table of Handuras mahogany, drawers and corner "cupboards" part of its plan; Barker Bros., Los Angeles; Younkers, Des Moines.

Below, Le Von's unique table, triangular treatment of upper portion making it ideal for corner interest, or divider for sectional furniture; decorative surfaces, too.

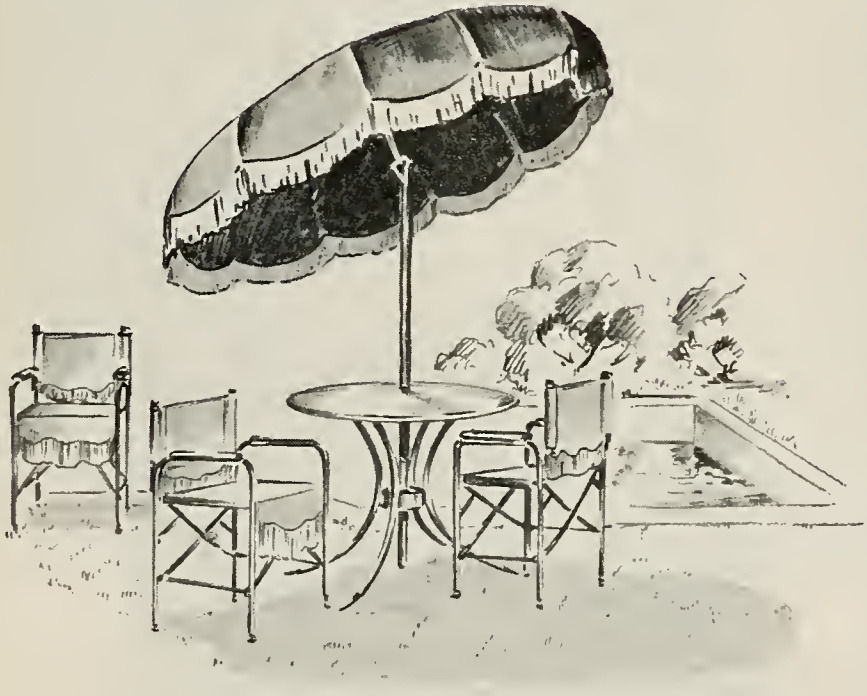




It's easy to follow the sun with Feather-lite furniture!



Von Kepple-Green, leading exponents of California-modern, dramatize patio table, chairs; Bullock's, Pasadena; Corsan's, Chicago.



Whether it's wrought iron, aluminum, rattan, or redwood, California patio furniture is designed for sundays at home. It's fun to give a patio party—easy to be a carefree hostess out-of-doors! The comfortable pieces that you see on this page will make handsome additions to your home. They're sure to fit your scheme of things, made to take all the wear and tear that outdoor living demands. The long-lasting covers on the cushions, for instance, are made of bright red, blue, yellow, and green vat-dyed duck. We think you'll like aluminum for its streamlined lightness, its strength; California Redwood for its rustic comfort; wrought iron for its rich design; rattan for its indoor-outdoor versatility—all of them because they take your parlor to the patio! Informality is the keynote, comfort sets the pace. But regardless of the style you choose, we know you'll be spending more time on the terrace or porch, on your garden or patio. California patia furniture means something new under the sun, for you!

For outdoor hospitality, Meehan patio set; Barker Bros., Los Angeles; W. & J. Sloane's, Beverly Hills.

PATIO IDEAS
FOR CALIFORNIA LIVING



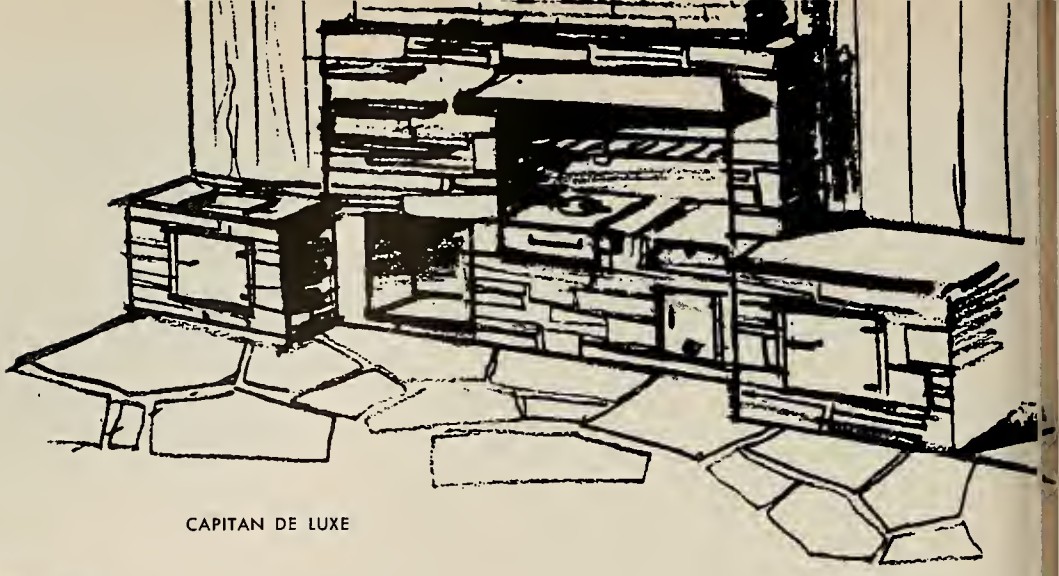
Bold pattern of metal in furnishings by Pacific Iron Products; at W. & J. Sloane's, Beverly Hills; Barker Bros., Los Angeles.



For patio or pool-side, picturesque comfort in aluminum . . . light and easy to move; Deeco. At Barker Bros., Los Angeles; Carson's, Chicago; Meier & Frank, Portland.

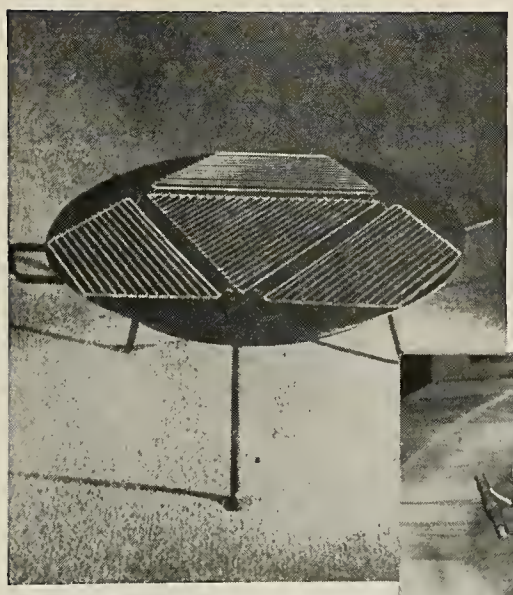


Traditionally, redwood is a California favorite; here with bright accents by Utility Cabinet; available at Barker Bros., Los Angeles.



CAPITAN DE LUXE

BARBECUES FOR CALIFORNIA LIVING



Hawk Barbecue - Brazier, at Barker Bros., Los Angeles; W. & J. Sloane's, Beverly Hills.



Largo, perfect for barbecues indoors; doubles as lovely fruit or flower bowl. At Parmelee Dohrmann, Los Angeles.



Barbecues mean good food and gaiety . . blue jeans and cotton dresses, laughter an a blithe, carefree spirit. And in California, ir- becues are as traditional as clam bakes in l w England or hay rides in the farm countryof the middle west. But from Cape Cod to Lagia Beach—in small towns or big cities, in bk- yards or open meadows, in a bungalow c a mansion, a tiny two-room apartment or a :a- cious luxurious penthouse—the tradition of ie barbecue can be adopted and enjoyed. ie models shown here range in price and style fm the $17.00 portable Largo to the $85(10 custom-built Capitan De Luxe . . . a few dolrs or a few thousand dollars can be spent o a barbecue, but anyone from a beachcombe to a billionaire can find one to his liking.

The Capitan De Luxe Combination Pit ny the Anthony Bros., approximately 10 feet vle with an 11-foot chimney, features an ov n, electric spit, gas griddle, fire pan, pot arm, d a 25" adjusto grill. The Broadmoor, cusm built by the Molded Brick Products Co., i a combination fireplace, rotisserie, and barbeie with a table-top cupboard and a drink coole

The Hawk Barbecue Brazier in dull-black s el (both heat and rust resistant) has removc e legs and a five square-foot cooking area. e Largo charcoal broiler in copper is 10" n diameter with a damper to control heat, o cast-iron grates, and cast-brass legs and hi- dles. Yet another indoor and outdoor barbe e is the stainless steel Ajax which bastes au- matically and requires no watching.

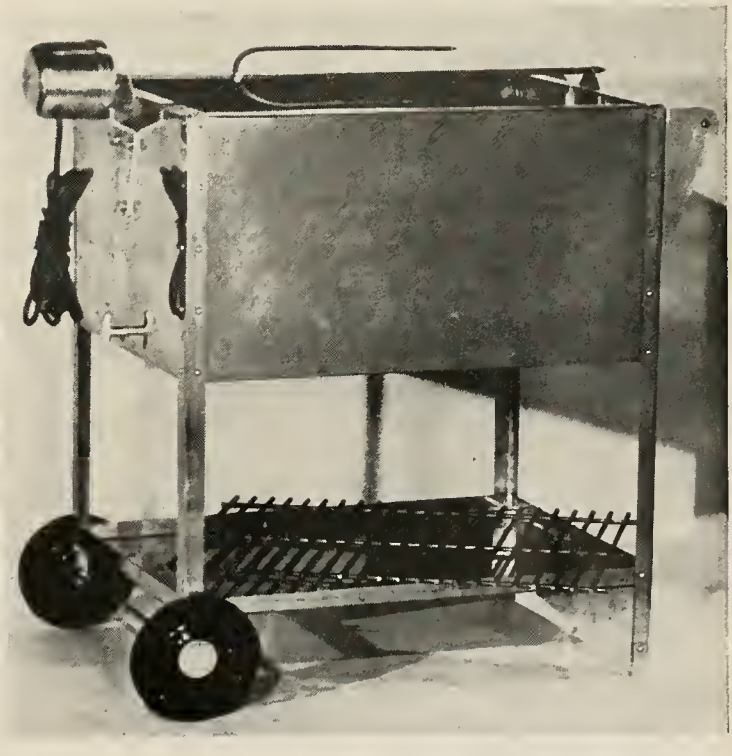
The portable Patio Chef is an outdoor alu- inum barbecue with a removable fire box wh h may be raised or lowered. The Huntington p - able steel barbecue has a cone-shoped heatg unit with a dropped grill, a removable gr , and on electrically turned spit.

BROADMOOR

Huntington Rolling Buffet has warming oven, food containers, storage space for cooking utensils, supplies. Barker Bros., Los Angeles.



Ajax features a vertical grill, electrically turned spits or grates for a variety of foods. Barker Bros., Los Angeles.



Patio Chef has baked enamel iridescent finish, a firebox that is easily raised or lowered. W. & J. Sloane's, Beverly Hills.

Rattan in a versatile series of "packable" furniture ideal for home, apartment, or vacation.



FURNITURE YOU CAN CARRY IN A PACKAGE

Lightweight, portable, and inexpensive, the new Pakitan furniture designed by Herbert Ritts of Los Angeles may be used with equal success in the living and dining rooms of small bungalows or apartments . . . in patios, playrooms, or dens of large homes . . . and for vacations, in trailers or motor launches, in mountain cabins or beach houses. Colorful and durable, Pakitan furniture is constructed of solid Philippine rattan and fine-grained mahogany weldwood. The red, green, chartreuse, natural, and brown seat covers are woven of indestructible washable plastic. Designed to completely furnish a dining room and living room, the eight pieces comprising the line include dinette, coffee, and end tables as well as lounge or dinette chairs with or without arms. The entire Pakitan set is constructed with simplicity and clarity of line. The square dinette table and the triangular end table are supported by straight rattan legs, the low coffee table by unique rattan loops. Each piece is packed in an individual carrying-case and can be assembled quickly and easily with a few screws . . . or folded up again and packaged for a trip!

Pakitan furniture designed by Herbert Ritts available at Barker Bros., Los Angeles; City of Paris, San Francisco; Bruener's, Sacramento.

FURNITURE YOU CAN WASH OR RE-COVER IN A TRICE

Here's exciting news for you in side and lounge chairs . . . the Lightfoot Studio has introduced two revolutionary features in their new model: the chair is assembled in one simple operation, and the terry cloth cover can be slipped off in an instant to be laundered! Consisting of three simple parts —fabric cover, one-piece seat and back, and a four-legged base—the colorful chair is equally adaptable for use indoors or outdoors. Designed for maximum comfort, it has a metal mesh seat and back cushioned in foam rubber one-inch thick. As demonstrated in the sketches below, the chair is speedily assembled with a screw and the form-fitting washable terry cloth is fitted over the cushioning and held tightly in place by elastic.

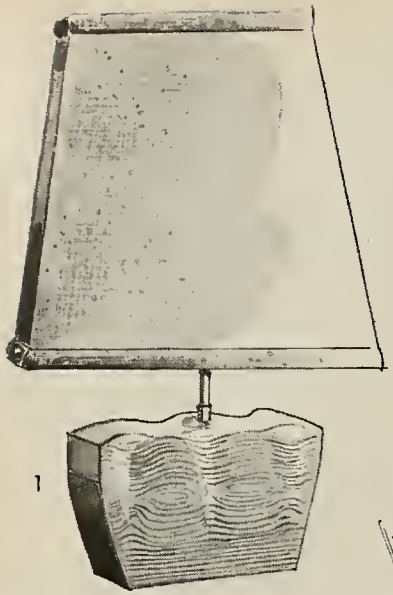
Lounge chair by Lightfoot; W. & J. Sloane's, Beverly Hills; J. W. Robinson Co., Los Angeles; Joske's, Houston.



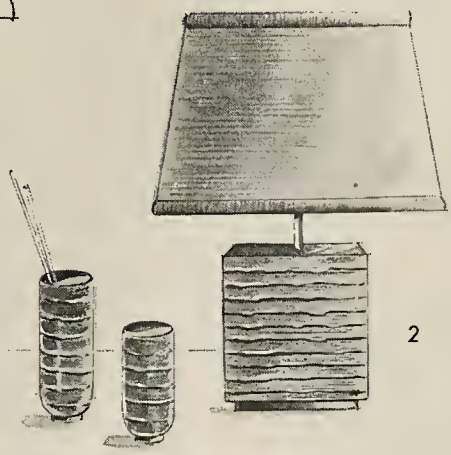


ACCESSORIES FOR CALIFORNIA LIVING

BY HAZEL STALL



1



2



DOROTHY OLSON

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4

Timeless and timely are the trends in California accessories for your home. A combination of basic primitive lines with classic and free forms provides an unusual, beautiful blend. So although your furnishings be period or ultra-modern, you'll find new California accessories bring the right accents for color and harmony to brighten your living.

1. Jules of California's lamp, with hand carved heavy wood base, in soft pastel tones. Easy-to-combine free form.

2. The simplicity and charm of Ripple Ware, in this soft gray glaze with gold ripples over deeply textured surface. From the Bennetts of California.

3. Brockware's "Roseanna McCoy" pattern, modern as tomorrow, in rich navy blue frosted in cool white.

4. "Malay Blossom," with delicate flower pattern hand-painted under heavy glaze. An adaptation from the traditional by Weil of California.

5. "Cherry," for gay table settings, by Orchard Dinnerware. Matching patterned table cloth from California Hand Prints.

6. The MacConnell's charming breakfast set, heavy glazed round forms, colored pink cocoa with pink lining. Designed for dining, Sady's natural Belgium linen round place mats.

7. Massive-based lamp with molded Indian figures in relief, and Indian key trim on shade. In natural glazed earthern colors, by Modspe.

8. See-Mar's distinctive chartreuse and coral lamp. Carving in relief on ash base, linen shade in harmonizing design.

9. "Nude Torso," ceramic lamp with antique bronze finish, from the original sculpture by S. J. Tye. Re-Ward Ceramics.

10. Tony Hill's Aztec Indian design is carried out in ceramic lamp base and shade accent. In primitive colors of turquoise and earth brown.

11. With the rich Renaissance colors, this Majolica flower pattern on crackleware, by Hartman Studio. Newton-Walker's rough-textured cotton place mats.

12. Semi-square by Winfield China, in contemporary dinnerware. The new "White Oats" pattern, delicately traced.

5









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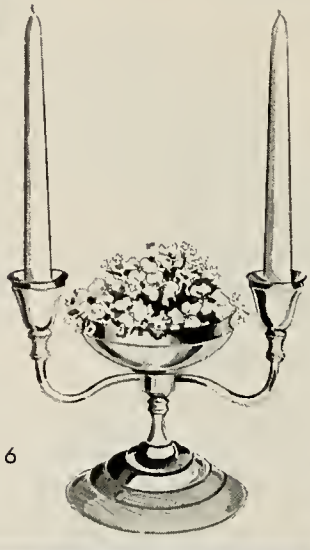
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1. Hill House creates free forms in bowl and ashtray, classic vase. Softly shaded in gray, over stone-finished base, with highlights in Belgium red.

2. Plantmasters, hewn from crude natural pumice stone, in blue-grey. Spange-like quality holds water, insulates, keeps soil fresh. The Aarco Company.

3. Hand-thrown plates and bowls in unusual art glazes, outstanding originals in design and color. By Arkayo.

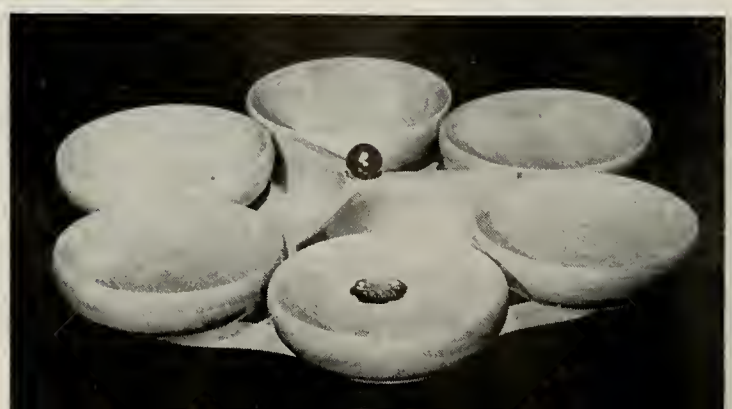
4. Smilie Plastics' durable and distinctive bowls and trays. Poured or molded of plastic, translucent and bubbly, with real leaves inset.

5. Santa Anita's ceramic "Lazy Susan," ten removable pieces, for leisurely dining. In mission ivory, mist gray, California lime, siesta yellow.

6. Gleaming brass centerpiece, to hold two candles and your favorite flowers or plants. With hand-turned wood base. By Draves & Patterson.

7. Hand-turned wood "Lazy Susan," with six bowls and removable center bowl. Rocky Woodenware.

8. Sparkling highlights in polished copper —hot and cold server, with 1-quart pyrex dish inset, and matching individual servers. From Charles Cobleigh.



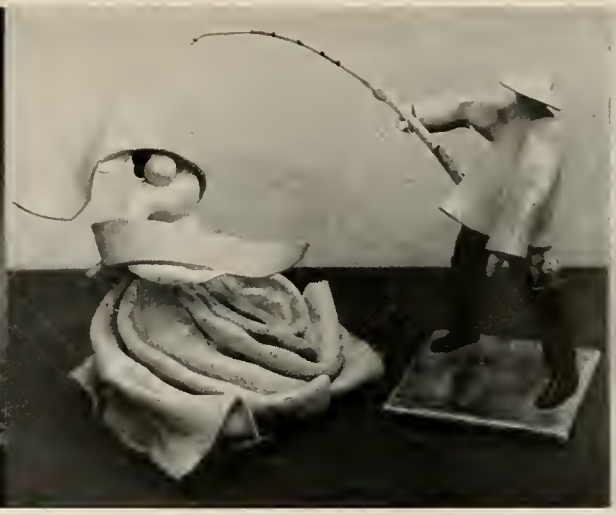
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9. The pair of dancing figures and scroll-patterned bowl in fine ceramics, from Roseland Pottery.

10. Wonderful freedom and motion typify the abstract figurines by Hazel Hutchins. Each of these modern ceramics is an original.

11. Mayan and Aztec fragments, faithfully reproduced in cast stone, in a limited series from the original sculptures by Harold Frederick Wilson. Kleinberg Brothers.

12. Marrell Studios' enameled copper cigarette box, dish and bowl, with basic Greek designs.

13. Serv-Rite, practical folding tray tables for individual serving. Gaily patterned, by Alexander-Wilson.

14. The Host-Mobile, removable glass trays on this attractive chromium-plated all purpose cart. From Hollywood Metal Products.

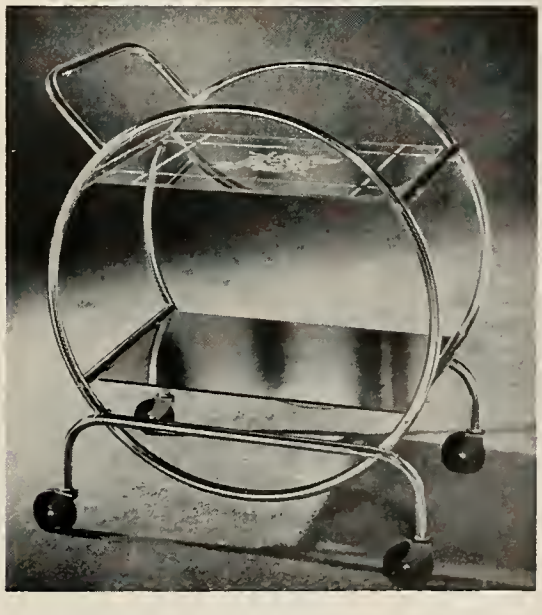
(If ony of these items are nat at your favorite department store, write The Californion.)



12



13



14



IT'S TIME FOR EASTER

AND FOR EGGS

CALIFORNIA

California is *not* the largest egg producing area in the world. That we admit, though we hasten to add that we do raise them by the million and cook them in hundreds of ways. We also boast that Petaluma is known as "The egg basket of the world" and though you may suspect that we were nudged into that one by some Chamber of Commerce, you can't deny that they *do* raise chickens there. The air is white with feathers and loud with proud cacklings. And those biddies have something to be proud of. Their product is responsible for more myths, controversies, rituals, old wives' tales and good eating than almost any other food in the world.

One myth, common to many ancient peoples, was that a mighty bird once laid an enormous egg and that that egg became the earth. (Did you ever have the feeling of treading on eggs?) *One controversy* is the old one: which came first, the hen or the egg? Plutarch, and a lot of others, took this so seriously that they wrote learned treatises on the subject. They arrived at the same inevitable conclusion: who cares? *One custom* that has become world-popular is the decorating of Easter eggs. There are many theories as to how it all started, the true one probably being that eggs are a symbol of rebirth, as is spring, and Easter. The tale I like best, however, is that when, in the fourth century, the Church banned the eating of eggs during Lent, the hens—the heretics—continued to lay them. The thrifty housewives, in order that they would keep, hard boiled them, and in order that they could palm them off on their friends as Easter gifts, they colored them and painted them with pretty designs. *One old wives' tale*, started by Horace was "Choose eggs oblong, they're sweeter than the round." *One new wives' tale* is that hard boiled eggs should be called "hard cooked eggs," this being because eggs should be cooked in water just *under* the boil. But I can hard-poach, hard-fry, hard-bake, even hard-scramble an egg and so can you. Isn't that hard *cooking?*

One of these myths that does not amuse me is the one that has grown up about the making of an omelette . . . it is silly. (When I say omelette I mean a French omelette, not the high fluffy kind, the soufflé omelette, that we find in so many American kitchens.) They say that one has to go to France to learn to make an omelette. They say that an omelette pan should never be used for any other purpose, that it should be made only of iron (or copper, or steel—they don't agree), and that it should *never* be washed, merely scoured out with salt. All this I once believed but I have learned better. Anyone can learn to make an omelet with a little practice. Any frying pan can be used (although I'll admit that one with a fairly long handle and with curving sides is the most satisfactory.) The pan can be used for anything else—onions, fish, garlic—and it can be scoured in hot soapy water. (Who's a heretic?) Once you've mastered the easy technique of making an omelette you can vary it in any number of different ways . . . that's one reason a chef can claim he knows thousands of ways to cook an egg.

a french omelette

Allow two eggs for each person and vary the size of the pan with the size of the omelette. (A five or six inch pan for a two or four egg omelette, a seven or eight inch one for a six or eight inch omelette.) Have the pan scoured and have it hot. Add salt and fresh ground pepper to your eggs (you know how much) and beat them just enough to mix the yolks and whites. Overbeating will spoil an omelette so it's safer to use a fork or a whisk than a beater. Now put butter in the hot frying pan—a tablespoon will do for the small pan—and when it melts tilt the pan so that the bottom and part of the sides will be well laved, then dump in the eggs all at once. Working quickly, give the pan a shake or two then scrape all around the edges with a narrow spatula or with a fork, loosening the mixture from the bottom and tipping the pan so that the uncooked portion will run under that which is already set. When all is cooked but a thin moist layer on top, loosen the omelette by giving the handle, near where it meets the pan, a sharp tap with one fist while you hold the pan firmly with the other hand. Tip the pan away from you, give it a little encouragement with your spatula, and it will practically fold itself. Have a hot platter waiting and roll the omelette on to it by bringing the edge of the pan to the edge of the platter and tipping the pan. (Oh, for television!) There you have a culinary creation of which you will be very proud—we hope. This basic omelette becomes an *omelette aux fines herbes* when finely minced parsley, chives and other herbs (usually tarragon) are added to the eggs before cooking. It becomes a Spanish omelette when a tomato sauce, highly seasoned and flecked with green pepper and onion, is poured around it. A mushroom omelette has some creamed mushrooms poured on before the omelette is folded and some more surrounding it on the platter. Chicken liver is a favorite omelette and rightly so. Clean the livers, (one for each egg) and remove the gall. Sauté them lightly in butter then sprinkle on some flour (one tablespoon each for every four livers) then add liquid (a half cup), either cream, stock or wine, season, and cook for a minute or two before folding into the omelette. For the seasoning try, besides salt and pepper, some of that new tarragon seasoning powder. It's freshly dried tarragon, powdered and mixed with that much talked of flavor magic, monosodium glutamate, and it's wonderful.

The early Spanish settlers in California were meat eaters but they did cook eggs exquisitely when the occasion—such as Lent—demanded. One of their best ways is

huevos rellenos

Here are stuffed eggs that are not eaten cold! Hard boil a half dozen eggs, peel and cut in halves lengthwise, removing the yolks. Mix the yolks with salt and pepper to taste, three tablespoons of melted butter and a little cumin if you want an authentic flavor. Replace the mixture in the whites, put the pairs together and arrange on a baking wish. Cover with

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WHAT TO WEAR IN CALIFORNIA
IN APRIL

California has everything in April! . . . wild flowers that bloom in the desert and up near Bakersfield . . . Easter, with all its significant observances from outdoor sunrise services in the Hollywood Bowl or at Mt. Rubidoux . . . the post-Lenten gaiety in town and at nearby Palm Springs resorts . . . the fresh young spring in the mountains nearby.

Starting with your travel suit, you can build your wardrobe around plans for your visit: a warm topper for evenings, of course (and cool days you're sure to find) . . . a raincoat and galoshes for those spring showers . . . furs if you have them.

Spring prints are a natural for this season of the year anywhere, and particularly in California. For the rest, bring clothes you'll need to do the kind of things you *like* . . . swim suits for the surf or your desert trek . . . shorts and sun dresses and pedal pushers for your active days in the sun . . . riding clothes, a dinner dress if you plan on any formal occasions (although a cocktail dress or suit will suffice for all but the most elegant occasions).

Bring blouses and sweaters galore, a pretty scarf or two and hats to vary the mood of your basic suit.

WEATHER DATA FOR APRIL

	Los Angeles	San Francisco
Highest	81	82
Lowest	43	40
Average	60.2	55.7
Average total rainfall	1.05	1.55

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If you carry cosmetic bottles with you on a trip, melt a few drops of candle wax about the lid to seal it, wrap it in cotton or paper and put in a shoe. This protection will keep it from banging around in your suitcase.

If you have a favorite perfume bottle, but want to change perfumes, remove the original odor by half filling with cold water, adding 1 tablespoon of dry mustard and shaking vigorously. Let it stand for ½ hour and then rinse thoroughly.

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Helen Brown Reviews:

THE STANDARD WINE COOK BOOK. By Ann Director. *Doubleday & Co., Inc.* $2.75

It's difficult to realize that only 15 years ago it was unusual—almost impossible—to find the use of wine in the average American kitchen. It was the 18th Amendment that did it. While men and women blithely and unconcernedly broke a law they thought most stupid, they broke it for the sake of a cocktail made with canned grapefruit juice and bath-tub gin, or for some smuggled brandy that they had to have for their Christmas pudding; not for the flavor of wine that would have added charm to so many dishes or for the glass of wine that could have saved so many meals from mediocrity. Indeed, their palates became so benumbed by bootleg liquor that good wine—for either eating or drinking—would have been wasted on them. That era saw American gastronomy at its lowest ebb, and if you don't believe it, look at the articles on cookery and the cook books that were published during prohibition. But that's all over, thank goodness, and though it took the vineyards, the vintners, and the gastronomes a long time to recover, they have, completely . . .

Today it is the indifferent cook who fails to use wine in her cooking—even in her everyday cooking. Ann Director, whose name really *is* Director, is the director of consumer information for "The country's largest producer of wines." What she has done in this valuable book is to take the mystery out of the use of wines in the kitchen and the service of wines at the table. Under her guidance the use of wine becomes a natural, wholesome, everyday affair, without pretense, but with plenty of pleasure for all. The book begins with a clear, but not cumbersome, discussion of the various wines and how they are usually served. The recipes in this book include dishes for every course. Just as an idea:—wine giblet soup, wine French dressing, red cabbage in wine, mushrooms in sherry, houillabaisse, crab meat Newburg, beef casserole Burgundy, pot roast of venison, oxtail stew, sherry custard, wine fruit compote, and many other dishes. These recipes will initiate the novice into the use of wine in the kitchen. It will teach old cooks new tricks, too.

THE FISH AND GAME COOK BOOK. By Harry T. Botsford, *Cornell Maritime Press.* 290p.p. $3.00.

Harry Botsford's collection of game recipes is fun—fun to try and fun to read about. The recipes have personality—or perhaps it's the personality of the author and his friends who are so wise in the ways of the kitchen. There is pleasant chit-chat about food, with the recipes done in a rather rambling but appetite-provoking manner. The same recipes appear in the back of the book in a format more appealing to the hurried cook. This makes it a book for both those who like to read about food and those who want to take their recipes straight (and, believe me, there have developed two schools of thought on this subject, since it has become fashionable to envelop books on cookery with character sketches, anecdotes, and even love stories!)



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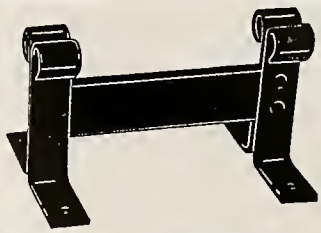


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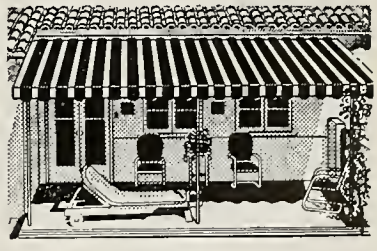
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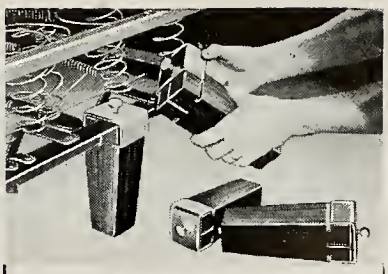
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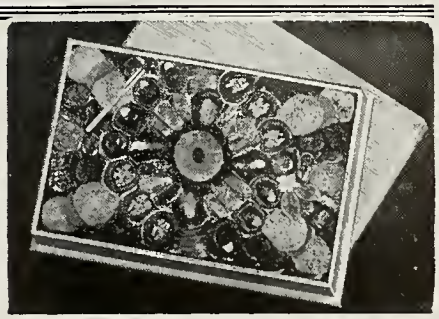
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California In Books

by hazel allen pulling

Old newspapers . . . In the story behind those musty papers lies the record of a people's life. More than all else, a city's newspaper is the city; its progress reflects the city's progress as its pages reflect the city itself.

That is what John Bruce, City Editor of the *San Francisco Chronicle*, knew when he underook to write the history of his city's last hundred years through the medium of its press. What he found he characterized as "gaudy" and from that term devised the title of his recently published book, *Gaudy Century* (Random House. 302p. $3.75). For in the history of San Francisco's old newspapers he found reflected the gay expansiveness, the devil-may-care-but-let's-succeed mood that was San Francisco's in her first century of existence. Vital, bustling, violent at times, at other times tender and thoughtful, San Francisco stands revealed through the story of her journalistic ventures and the record of the men who fought for top positions in the field. It's a story that is lively, readable, and entertaining and a valuable addition to the annals of Californiana.

If John Bruce has caught San Francisco's past, another of the *Chronicle's* journalists has caught its present in a book equally as fascinating. Robert O'Brien, who writes the popular column, "Riptides," for that paper, has given us *This Is San Francisco* (Whittlesey House. 351p. $3.75). This book is an interpretation of the great western city through the eyes and heart of one who knows and understands her well, and who, in prose that verges at times upon poetry, has captured the essence as well as the reality of the city as it is today. Here is San Francisco in sight, sound, and smell, as street after street, haunt after haunt, is revealed and interpreted. Here are historic characters whose memories linger on through tangible evidence of their once having lived; here are old buildings, ship's docks, and roadways that once comprised the city's present but which now lend themselves only as mute, colorful manifestations of the city's past; here are the hurry and haste of a busy, modern city that lives in the present but that does not forget the past, for, as Robert O'Brien so convincingly shows, San Francisco's past is a large part of San Francisco's today. *This Is San Francisco* is a combination history and travel book that merits a place on your book shelves.

For the historically minded traveller, an indispensable item is Hoover and Rensch's *Historic Spots in California* (Stanford University. 411p. $5.00), newly revised by Ruth Teiser. An introduction by Robert Glass Cleland gives the book a fitting setting for the historical notes on each county's chief points of interest. The selected bibliographies of historical and travel books which conclude each section and the extensive index to places, spots, and persons add to the book's intrinsic value and to its worth as a ready reference tool.

Centennial publications seem currently to emphasize San Francisco, for here's another one about that city by the sea. Herb Caen and Max Yavno have recently released their *The San Francisco Book* (Houghton. $5.00). This is a small book designed for the traveller, composed mostly of illustrations by Max Yavno which are, however, tied to the thread of a breezy, charmingly written text by Herb Caen. This is a book that the visitor will wish to take home with him as a happy reminder of days spent in this vacation city.



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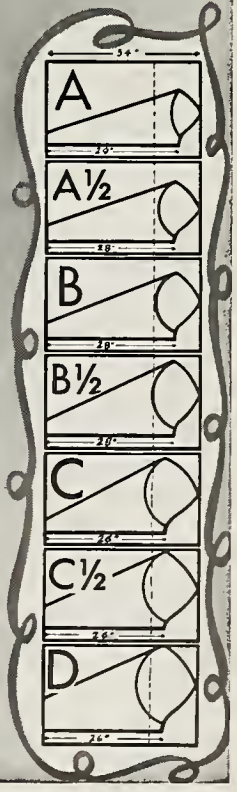
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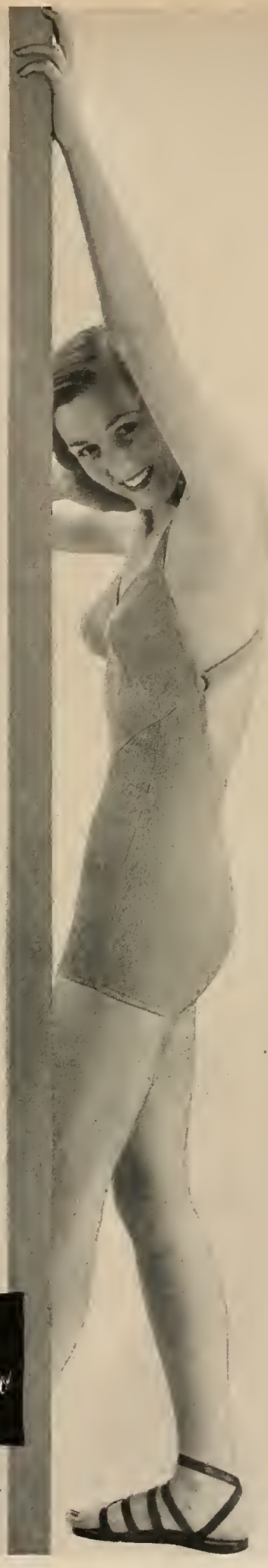
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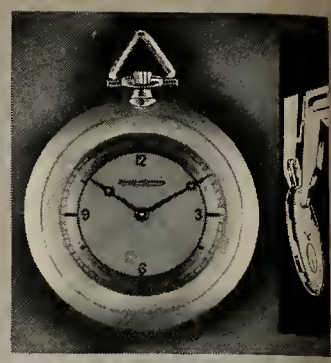
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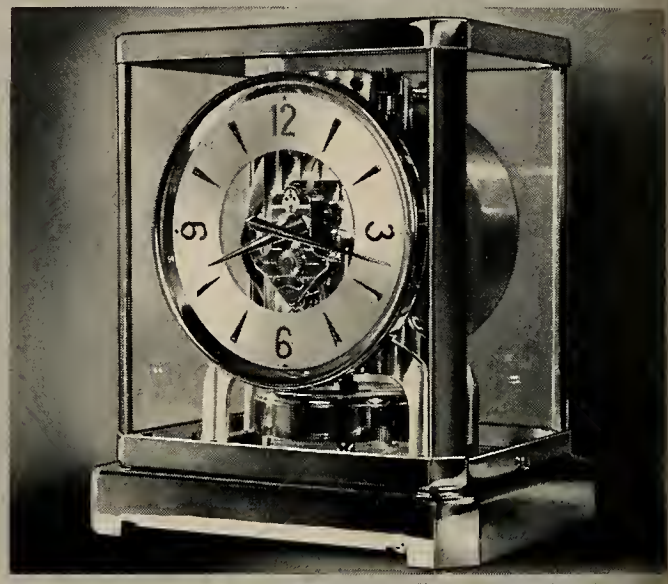


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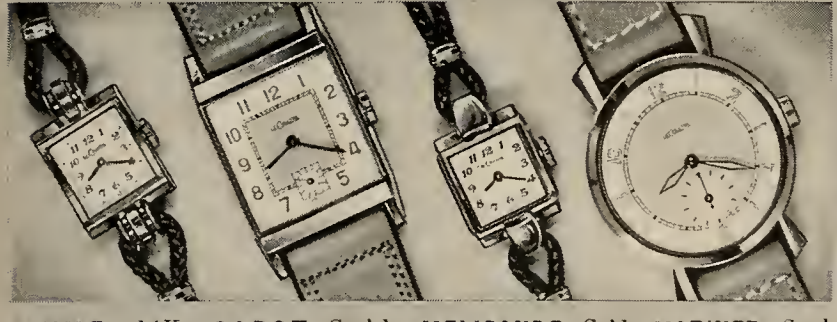
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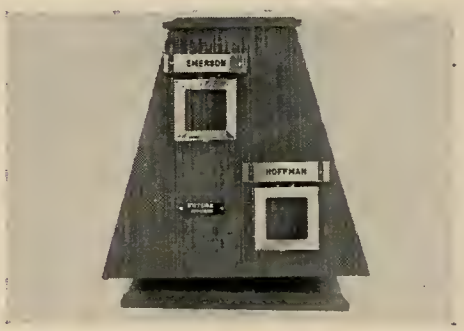
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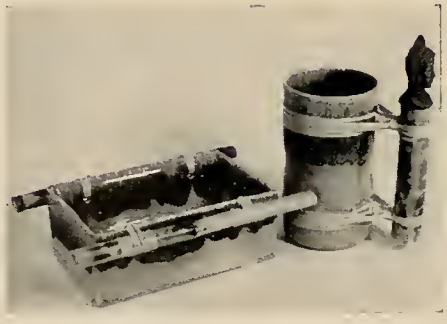
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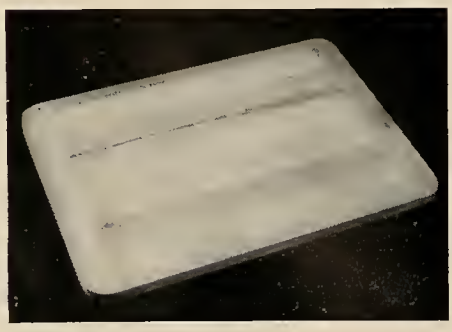
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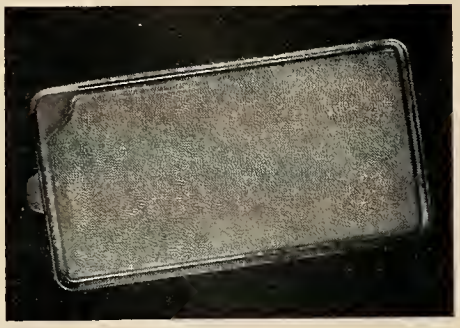
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roundup

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Fuller's exclusive all-cotton
"Playtone," the cottan favorite
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VOL. VII NO. 4 . . . MAY, 1949

MEMO FROM THE FASHION EDITOR

Last month THE CALIFORNIAN departed from its usual format and introduced fourteen pages of furniture fashions. We've had so many letters commending this presentation that we're asking, here and now, how *you* liked it. Would you, for instance, like to have more of this news about home furnishings and decor . . . would you like to have us give you an occasional peek into the furniture marts of California . . . and if so, just what are your tastes in furniture?



ON THE COVER:
Hollywood Premiere's week-end wardrobe in three harmonious colors: linen, navy or roseberry. Jacket and striped sweater wonderful toppers for skirt, slacks, pedal pushers, or shorts. Designed by Irene Saltern. At Bullock's Coordination Shop, downtown Los Angeles. For other stores, page 58. Color photo by Tom Binford.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

Our editors scoured the field to bring you indicative trends in modern furniture. In selecting specific pieces, they were conscious of the styling of a new kind of furniture that can contribute so much to a way of life . . . and they also were impressed with the price economy of many available new fashions-in-furniture.

These are interesting days. There is a great flurry of home building and home remodeling; and suddenly, there is *news* in home furnishing. Once more stores are featuring real *values*, presenting *new ideas* to make your home more comfortable.

THE CALIFORNIAN is your on-the-spot representative, bringing you designs of the west . . . and we always welcome suggestions you volunteer to help us in planning a magazine of real service to you.

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A seersucker taffeta

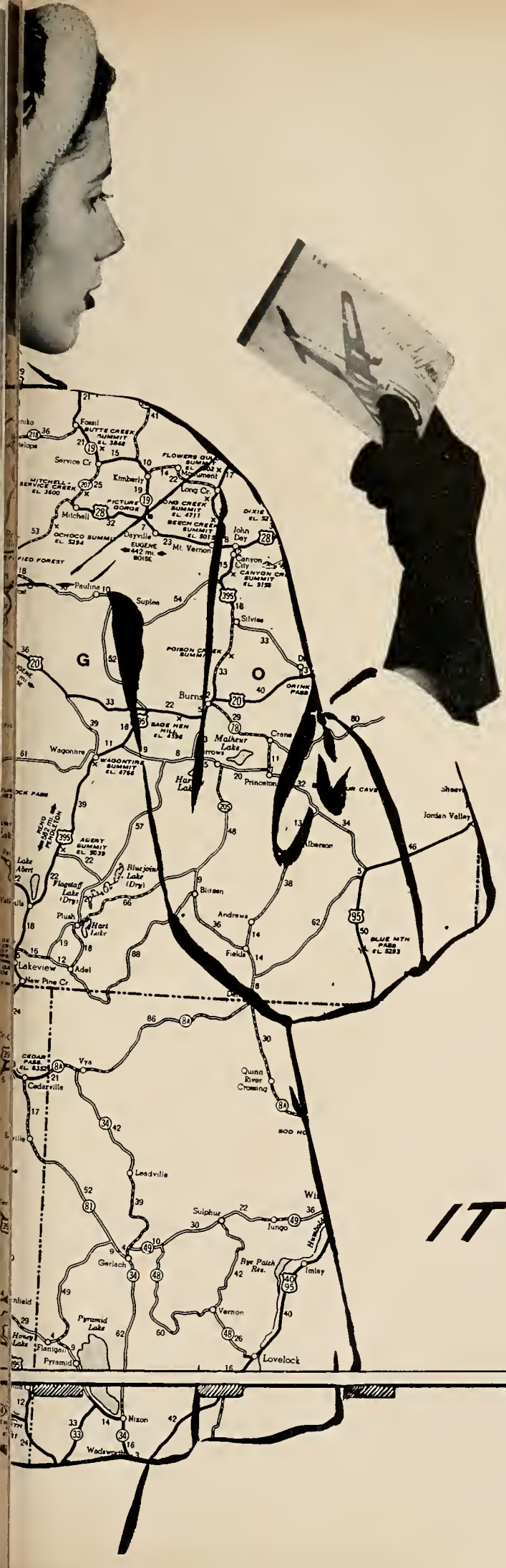
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Powder Puff washes and dries in one hour . . .
it's wrinkle-proof and light as air.
In white, pink and blue.
Sizes 32 to 38. $8.95 Retail.

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IT'S A GOING YEAR

Are you ready? All the signs are in your favor, the only problem is where-to-go and what-to-take for your vacation this year. The mountains? . . . Lake Arrowhead, Big Trees, Lake Tahoe. The beach? . . . La Jolla, Laguna, Carmel or Pebble Beach. Even if you're "going" to stay at home, there are new California fashions to make the going prettier! So let's get out those pretty colored travel folders, plan the place and pick a date . . . then follow rail, sky or highways into land of heart's desire. (Once you've mapped your program, fun begins . . . for anticipation is part of every summer holiday!) Now it's time to plan your summer wardrobe . . . things that pack and launder easily, a few thrills and fancies for flirtatious evenings, sun and play clothes galore. And chances are the gayest will have a California label, for here where the sun shines all the year we have our own ideas about sun-day clothes. This year's sensation is the beach coat . . . boxy or flaring little coat as long-as-your-shorts, wonderful coverup for swim or play clothes, often nice enough to wear with light summer dresses, or skirts. And of course California swimsuits are . . . but inimitable! Then you'll find cotton dresses have new flair . . . for town, for country club or yacht club. So this issue we dedicate to summer basics, from the indispensable summer dresses to the swimsuit, to the playsuit that adds a skirt and jacket and is ready to go to town. And May is the time to think of going places in California . . . it's the month when wildflowers carpet hillsides near Bakersfield and Palm Springs, when there are regattas, yacht races, Pioneer day fun at Sierra Madre, the famous ride of the Rancheros Visitadores starting from Santa Barbara, and the start of racing at beautiful Hollywood Park. So set your sites, then see the sights . . . *go, go places!*



BOYCE

BEACH GOING COATS

It'll be a "going" year, and you'll need at least one beach coat to go with swim or play suits, or stay prettily at home.

Accent on polka dots . . . *left,* Caltex terry coat, about $9. Buffums' Long Beach. *Opposite left.* Blair's middi with shorts-n-bra, Julius Garfinckel, Washington, D. C.; Joseph Magnin, San Francisco; Neal's of California, Boston. *Right,* Normandin terry trio, about $17. Bullock's Pasadena; Silverwood's, Los Angeles; L. Strauss & Co., Indianapolis.





DOWN TO THE SEA IN COATS



Stripes away . . . in a three-piece play set from Western Fashions. About $18. At Bullock's, Los Angeles; Neal's of California, Boston.

Hawaiian paké coat of bamboo pique print. White shorts, print bra. Tangerine, aqua, and shocking. F. B. Horgan. About $13. Meier & Frank, Portland.



Almost circular coat of sturdy cotton with itt and sleeve pockets. By Ardan of California. Under $18. Bragg's, Alhambra; Younker Bros., Des Moines.

BOYCE





BOYCE

YOU'LL BE SWIMMING PRETTY

IN A CALIFORNIA SWIMSUIT

There's an easy and logical reason why California designers can excel in styling swimsuits. Here where they have the year 'round inspiration of sun and sea, a year 'round testing ground to perfect their most imaginative ideas . . . perfection is just second nature. Chances are the suit you choose (if it has a California label) was dreamed up to glorify some famous swim or picture star, that it may appear in the very next movie you'll see, or in your favorite magazine!

You'll be a cover girl, you'll be a glamour lady . . . in the wonderful new California swimsuits for this year. There's more than usual eye appeal in wondrous fabrics, rainbow colors, gay young fancies that swim as "pretty" as they look!

What's more, you can prove the final merits of a California suit. So much experimental work goes on all year to make each one fit *comfortably*, to give you the proper support and figure flattery which after all is the ultimate test of a suit that is in itself beautiful.

So when you choose your next swimsuit, select a color and cut that are personally becoming . . . but do more than just guess. Insist on trying on the suit you like best; test its comfort as you bend and stretch your body. Notice whether a one or two piece style gives you more freedom, better lines. Chances are you'll decide to have two . . . one for show and one to swim in championship style; one to wear while one is drying.

← Opposite page, Caltex new slick-as-a-whistle one-piece swimsuit that looks like a two-piecer in front: in elasticized Jacquard. About $15 at Buffums', Long Beach. Handblocked Textiles towel flies in the wind.

Cotton goes for a swim . . . in snug little Matletex suit with a strapless, backless wired bra to match. Cover-up bolero and dust ruffle skirt for extra flare. By Cole of California. In brown, blue, or green "Petite Fleurs" print. Suit, about $12. Skirt and bolero, about $25: set is available at Bonwit Teller, New York, and John Gerber, Memphis, Tennessee.



Cotton is young and gay . . . swims like mad! Catalina makes these three versions for beachtime or playtime. *Left*, sweetpea printed seersucker puckerette. *Center*, shirred seersucker with adjustable side ties and detachable straps, and *right*, plaid two-piecer, both by Schiaparelli. Saks Fifth Avenue, New York; and at The White House, San Francisco.





GOING AND COMING

There's front and back interest in these coats: *left.* Lanz pique coat. sharply pleated in back, about $20: Lanz of California, San Francisco, Los Angeles. *Right.* Joy Kingston's pique set with flower applique. sizes 10 to 16. about $35, at Jean Long, Beverly Hills.

COTTONS GO TO THE FRONT

ever such a season for cottons!

Pat Premo makes them shine

by day and night, in

ersatile high fashion. *Left,*

sunback dress in

woven check cotton

damask, pique collar

and cuffs . . . with its

own brief jacket.

Right, a wonderful

Malayan cotton batik

import makes an

exciting patio or

dance frock. Boned

top and coy bolero,

it's flirtatious

but demure.





TOWN COTTONS GO

To lunch or to shop, or even to market . . . and wonderfully wearable for vacations or summers-at-home, these new darker town cottons!

Opposite page left to right, Marjorie Montgomery's two-tone stripe with sash; Natalie Nolder's comfortable cotton for mothers-to-be; four-piece ensemble in Bates crinkle stitch corded chambray by Koret of California; chambray with Picolay accents, from Junior Miss of California; Marbert's two-piece shadow striped chambray. *This page, left,* Andree Gay's iridescent cooler with side button details; *right,* De De Johnson's double-breasted casual.





DAY OR NIGHT

IT'S COTTON

In shaded tones of a color . . . for daytime it's Ken Sutherland's three toned cotton, *left*, or the two-color contrast of Agnes Barrett's cool cotton casual. When evening comes, cotton is sheer magic: *opposite page, left to right*, Joy Kingston's filmy batiste with lace inserts, velvet bands; strapless boned printed sunner with organdie over-dress, by Lanz of California; slim pique beneath organdie over-dress appliqued in pique, by Marjorie Michels.





PARTY GOING FAVORITES

Enchantment for moonlit hours . . . crisp cottons with gala air, colors just as gay.

This page, Peggy Hunt's swirling dotted swiss, strapless, with demure lace-edged stole. *Opposite page left,* Addie Masters' pastel or white pique strapless dress, little cape jacket. *Right,* tiny space print on Louella Ballerino's party dress, bow-tied bolero, in Bates Picolay.



FLOWERS ON A COTTON FIELD

. . . and cotton can be glamorous!

Here we find a so-new idea . . .

daring and bold hand-printed flowers

riotously spaced on chintz,

transformed by Blair

into your most dramatic dance dress.

Deep plunging neckline in front

and deep back decollete, too.

Also available with sequins,

but of course for more money.

A typical California original,

spirited as all outdoors!





WILLEMINA OGTEROP . . . designer, painter, constructor of stained glass windows at Cummings Studio in San Francisco, noted for her sensitive interpretations and exquisite use of colors. Jewel-like quality of her work is obtained by using thousands of small pieces of glass in flashing primary colors.



ANNE & DICK O'HANLON . . . artists who live and work on a four-acre orchard in Mill Valley. Dick O'Hanlon is winning nationwide recognition for his powerful, modernistic stone sculpture. Anne paints, weaves, and designs frescoes.

IN CALIFORNIA IT'S





MOYA DEL PINO . . . dynamic Spanish artist, famous for his murals of western history, who can paint in any style from realism to abstraction. Whatever the subject, del Pino paints with intensity of feeling and a vital regard for color and solidity of form.





JEAN & JOHN DOWLING . . . master potters determined to keep their ceramics output within the production limits of their own four hands. The Dowlings alternate plain clay with glaze as an essential element in beauty of design.



HELEN L. CONSER . . . San Francisco craftsman and artist who constructs completely equipped dollhouses scaled one inch to the foot with all fabrics and finishes exact replicas of full-size home furnishings. Lamps actually turn on, drawers and doors open.



THE LITTLE THEATRE

There was a time when troupers from Broadway would push all the way west to Kansas City . . with a feeling they had gone about as far as they could go into tank town country. From this daring salient they would beat a quick retreat and finish the circuit back to the safety of New York. This migratory pattern left a theatrical vacuum in California, and so it became a regular thing for Los Angeles play producers to reproduce Broadway successes for the Coast trade.

Business was brisk, and when it hit its top, in the late twenties, twenty-two legitimate theaters were operating in Los Angeles. Homer Curran and the late Edwin Belasco, brother of David, were two leading theater-owner producers.

But change came fast to Los Angeles after Wall Street laid that egg in 1929. Theaters closed like Arabs folding their tents. The old El Capitan became the Paramount; the Vine Street Playhouse became a radio studio. And when they converted to films or radio or whatnot they seldom converted back. The legit slipped into ten years of cobwebs, burlesque and WPA shows. Only war brought Los Angeles out of its doldrums. But it brought a brand new legit out into a new and different world.

Homer Curran, oddly enough, is one of the chief instruments of the emergent theater. Still in his sixties, he has witnessed the sprawling, unpredictable city undergo changes that would take another metropolis generations. Fortunately, he didn't lose his shirt when theater went to pot. He came out rich. He also came out still in possession of a couple of legit houses . . . Curran and the Geary in San Francisco . . as well as an interest in others. With this fund of money, facilities and know-how, Curran did two important things: he backed two young producers, Russell Lewis and Howard Young: and he decided to become a writer. He sat down and wrote "the book" for a musical comedy based on the life of Edvard Grieg, financed it, produced it and the result was that huge success, "Song of Norway." It went to Broadway. It was sold to the movies for $200,000. It put Los Angeles in the big league . . on a level with New York. Bill Eythe then went east with his sensational revue, "Lend An Ear."

"Song of Norway" was no accident, no lucky break that isn't likely to happen again. It came out of a "theater factory" which has no counterpart elsewhere in the USA. The "Curran Studio," formerly the William S. Hart Studio, has been rebuilt to house the entire offstage theater plant. It houses great areas of set-designing and property manufacture. It is the Curran costuming headquarters. But most important of all, it houses personnel. And its most important people, for the future of the legitimate theater in Los Angeles are the two young producers, Lewis and Young. Their list in the few years since the war is impressive. It includes, with revivals thrown in: "Meet the Wife," "Blythe Spirit," "The Desert Song," "Obsession," "The



IS BIG BUSINESS IN CALIFORNIA

BY DAVID A. MUNRO

Hasty Heart," "Lady Windermere's Fan," "The Story of Mary Sarratt," "I Remember Mama," "Tonight at 8:30," "April Fool," and "Happy Birthday." Some of these, such as the production of "I Remember Mama," were built strictly to tour parts of the country where the Broadway production didn't go . . something like the theater business of the twenties. But all of them, unlike L.A.'s production in the twenties, were of Broadway calibre. The result of this vast outpouring is that for the first time in modern theater history non-Broadway productions have invaded Broadway.

Messrs. Lewis and Young, capable young men though they are, don't take any great credit for this development. They admit that theater has grown in Southern California like the orange tree . . because of the conditions of climate and soil. Casting is possible in Los Angeles on a basis comparable with New York, because of the talent pool created by the movies. And production is possible literally because of climate. It's a matter of readying shows for the winter season. Los Angeles can always get the jump on New York because its theaters function full blast in August and September . . dog days in New York when theater-goers and theater folk alike are panting for breath. Homer Curran opened with his lavish "Magdalena," said, at $300,000, to be the most expensive musical comedy ever produced. They figured to be skimming the cream, on Broadway and on the road, while the easterners were still recovering from their sunburn.

But the theater factory housed in the old Bill Hart studio is only one aspect of the new theater in Los Angeles. Actually it's busting out at the seams.

Los Angeles has developed a couple of hardy perennials, for instance. "The Drunkard" goes on and on at the Theatre Mart. Ken Murray's "Blackouts of 1949" were first . . and more appropriately . . the "Blackouts of 1942." He's still doing $17,000 a week and seems destined to do it for life.

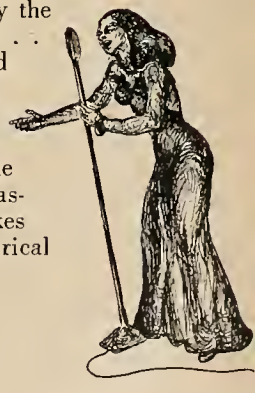
Los Angeles likewise has taken theater out of doors, and Hollywood Bowl is best known. It is nature's version of the Lewisohn Stadium, with a stage too large and distances too great for any production less grandiose than ballet or symphony music. "The Pilgrimage Play" is an annual production nearby. At Hemet, Calif., the spectacle-drama, "Ramona," is regularly produced. In Irvine Bowl, deep in the majestic silence of Laguna Canyon, Laguna Beach, local artists and other citizens stage the annual "Pageant of the Masters," living portrayals of great masterpieces of art, and take in an enviable $50,000 during their twelve-day Festival period. And out of all this activity has come one full-sized legitimate outdoor theater in the area. It's the Greek Theater, maintained by the City of Los Angeles in Griffith Park. It is billed as "the world's most beautiful theater." And possibly it is. Griffith Park itself is a California superlative. It's the world's largest metropolitan park, by actual count of its 4,000 acres. Naturally, the 4400-seat theater, tucked into a natural saucer among the hills, ought to be some kind of superlative, too. It presents only musical comedies, and Gene Mann has just completed his third season as managing director of Greek Theater Productions. He's making a career out of the theater in the hills.

Theater spills out in the direction of experimentation, too. The movies employ thousands of the world's most capable theater people and feed them on a scale to which they've never been accustomed. But these movie people suffer from a curious disquiet. Their "souls are starved," and there seems to be nothing quite like good old legitimate theater where the thespian hears the audience roar.

Elsa Lanchester, the wife of Charles Laughton, is one of the experimenters. Every night she gives her golden time to the Turnabout Theater, which accommodates 175 in double flap-back seats liberated from a street-car. The subsidy is more direct in the case of the La Jolla Playhouse near San Diego. This venture is personally supported by David Selznick, with the active help of Gregory Peck, Jennifer Jones and others in the Selznick orbit. Charles and Sidney Chaplin built the Circle Theater. But the presence of the talent itself is the greatest subsidy the "illegit" offers the legit in Los Angeles. Between-jobs actors and directors are always available. Would-be actors, newcomers, and victims of "typing" . . all need a showcase to demonstrate what they have to offer.

However, all these backstage reasons for theater growing in Los Angeles don't add up to a successful business. They're too strictly backstage. Audiences still are necessary, even in Los Angeles. And audiences are not always easy to come by. The truth is that Los Angeles, for all its millions, doesn't have the theater-goers. It can't produce the box-office gold that makes the mare go. It doesn't yet have a great body of theater-wise playgoers who can make or break a star, or a play. Los Angeles, which doesn't mind hurling a challenge at New York in theater as in anything else, is not even a near competitor at the box-office. In volume of admissions it is easily topped by Chicago, Boston and Philadelphia, as well as New York.

But the experts pay little attention to the dearth of local audiences. If there are substantial reasons why the actors will continue to act here . . and there are . . then sooner or later the audiences will grow. And besides, actors play to the critics. They prostrate themselves and shiver with fright before a Brooks Atkinson in the audience. One cynical sentence from his pen and their show can go dark. The number one Los Angeles critic is far more devastating. He's Louis B. Mayer, and he makes his strokes of the pen directly on the world's biggest theatrical checkbook.



***JANE COUTTS**, the artist, whose impressionistic drawings decorate these pages, began painting at the age of four and today is recognized as one of America's outstanding young hopefuls who has "arrived." Born in Granada, Spain, of a Scotch father and Czechoslovakian mother, Miss Coutts studied for ten years as the protege of her father, Gordon Coutts, R. A., became a great admirer of Reginald Marsh who taught her the "Morager Method," and since has exhibited at the Sunset Galleries in San Diego and in Palm Springs where she resides. Miss Coutts has completed a mural in the desert spa which was shown at the Webb Galleries in Los Angeles.*

BY DOROTHY BOWEN

CALIFORNIA'S LEGACY FROM HENRY E. HUNTINGTON

the story of an insatiable collector



Henry E. Huntington



To the Huntington Library every year come hundreds of scholars from all over the world to spend weeks or months in research.

Henry Edwards Huntington collected avocado seeds.

He also collected Gainsboroughs, Romneys, some hundred thousand rare editions, and a million or more manuscripts ranging from the monkish papers of England's old Battle Abbey to the manuscripts of most of Jack London's novels. Otherwise Henry Edwards Huntington was a railroad magnate.

Back in 1905 when avocados were as scarce a commodity in California as the hen's tooth, and considerably more exotic, Mr. Huntington lunched on avocado salads in Los Angeles' Jonathan Club, asked the chef for the big seeds, secured more from obliging friends who got them in turn from their waiters, stuffed them in his pockets, and brought them to the ranch he had purchased two years before in the rolling hills of San Marino, eleven miles from Los Angeles.

William Hertrich, now Curator Emeritus of the Huntington Botanical Gardens, was then chief magician in charge of developing the canyons, rich acres and arid spaces which he has transformed into those gardens. There, on a patch of the five-hundred acres which had formerly belonged to J. de Barth Shorb, he planted Mr. Huntington's salad seeds. They grew into what became the first commercial avocado grove in California. It thrives today as one of the less remarkable features of the Huntington Botanical Gardens, obscured by the rare plants of that garden and the vast treasures contained in the Henry E. Huntington Library and Art Gallery.

Today the staff—curators, librarians, bibliographers, cataloguers, clerks—lunching in their cafeteria, once the Founder's bowling alley, enjoy some of the fruit from those avocado trees. Possibly that is among the rewarding delights of working at the Huntington.

At any rate, a good number of people *do* work there, operating the great institution which has grown up around seeds of quite another kind collected by Henry E. Huntington.

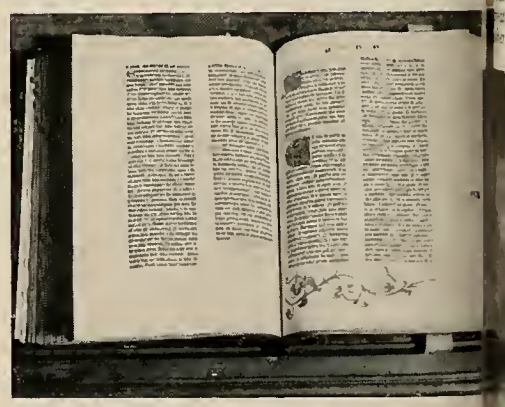
Some of that staff, still there, came with Mr. Huntington in 1920 when he moved bag, baggage, "Gutenberg" and all, from New York to the California home which he had prepared for his collections on the ranch bought in 1903. They had seen the treasures pouring into Mr. Huntington's home at 57th Street and Fifth Avenue in New York, mostly from his great block purchases of collections such as the Church and Halsey. They had helped unpack, sort, and catalogue; then re-packing, re-boxing, gathering up wives and children, they had loyally and adventurously set out for San Marino to install and henceforth cherish in its new California home what is now one of the finest and most famous collections of literature and art in the United States.

The man who brought it together was a native of Oneonta, New York, born in 1850 of solid New England stock. The boy had the necessary schooling and at the age of twenty, by his own choice, was "on his own." That meant seeking his fortune in the city of New York. After a commendable period of hard work in small jobs he plunged into hard work in large and larger jobs under the not-too-sheltering wing of his admiring uncle, Collis P. Huntington, already a compelling figure in the railroad world. When Collis P. asked him in 1892 to come to San Francisco to share the responsibility for the management of the Southern Pacific Railroad and to represent Huntington interests on the Pacific Coast, he was able, experienced, and willing. From then on his interest lay in the west. And from 1900, after the death of his uncle, it was concentrated in Southern California. Virtually withdrawing from the Southern Pacific he organized the Los Angeles Railway Company and developed in the Pacific Electric an interurban electric railway system surpassing anything of its kind then known.

Railroading reaped rich harvests, and of Mr. Huntington's harvest the people



The Art Gallery is one of the beautiful buildings on the magnificent Huntington Estate in San Marino.



The Gutenberg Bible is just one of the more famous of the Library's 150,000 rare books and million manuscripts.

of Southern California, and indeed the far ends of the world, have been the beneficiaries. In the early decades of the twentieth century he was buying avidly in the book markets of England and America, was collecting paintings of the eighteenth-century British masters, and was sending far and wide in both hemispheres for cacti and exotic plants. After his retirement in 1910 the demands of business had been put aside and his time and thought were pre-eminently engaged with the expansion and planning of his great project. When at last, in 1919, all had been gathered in and around the white Georgian mansion which he had built on the old Shorb ranch at San Marino, he presented his collections under a deed of trust for the use and pleasure of the people of California, dedicating his gift to "the advancement of learning, art and the sciences, and to the public welfare." His personal interest in them was deep, until his death in 1927. From the time of the removal of his treasures from New York to California he lived in their very midst. In his home with its great stairways, high ceilings, loggia and terraces, which is now the Art Gallery, he hung his paintings and lived among them. Across the lawn, past cycads and palms, and beyond the expansive native oaks, he could stroll to the building which housed his books. He had great plans for these books and paintings. With his trustees, among them his old friend and neighbor, George S. Patton, Sr., father of the late General, he worked out the details by which the public should perpetually enjoy his collections and the scholar use them.

Now, twenty-two years after Mr. Huntington's death, the plans of the Founder have matured and there is little need to "explain" the Huntington Library to the prideful resident of Southern California, to the tourist, well primed by the All Year Club, to the Los Angeles grade-school youngster who has been marched through its galleries on a school outing, or to the scholar in Iowa, Australia or London who has spent a winter in its reading rooms.

Last year over 150,000 visitors came to see for themselves what it was about. To some it was simply Gainsborough's "Blue Boy," (how much do you suppose Mr. Huntington paid for it, my dear!) or Reynolds' "Mrs. Siddons"; or perhaps one of the "musts" in the quiet main exhibition hall, such as the Gutenberg Bible or the Ellesmere Chaucer or the first folio Shakespeare. But the staff of the Huntington Library are crafty in their means of luring the visitor to come not once, but again and again. They know better than to depend on the main props for this; a surfeited public might say "we've seen the Franklin autobiography," and let it go at that. So, with considerable zeal the library staff puts out other bait, with the result that something new is to be seen on exhibit every month of the year. Obviously the staff enjoys this part of its work: who, after all, could resist the appeal of poking his head into a vault of a million manuscripts and 107,000 rare and ancient books to decide which might be the most entertaining, the most strange or beautiful, or the most timely for the enjoyment of this week's visitor? If a book printed after 1501 seems too modern to trifle with, there are fifty-four hundred earlier ones to select from in the largest collection of incunabula in the United States. Or, if maps are in order, maps are to be had by the hundred, in manuscript and print. This spring, in fact, one entire exhibition hall is devoted to California in maps, sometimes representing that fabulous land as a peninsula, sometimes as an island, but recalling to the centennially minded that California, complete with such accessories as the island of "S. Cathalina," was on the map centuries before its gold came to light.

In the satisfaction of seeing the richest ore and some of the most representative veins from Mr. Huntington's collections, the hundred-and-fifty-thousand annual guests to the galleries and grounds are for the most part unaware of the variety and activity going on within the mine itself. A reference library of volumes has been amassed for the use of scholars who are digging facts, data, and even wisdom from the rarer tomes; spools of microfilm and pages of photostatic copies supply them with reproductions of other early volumes existing only in libraries across the sea. Downstairs a busy, up-to-date photographic department turns out film and photostats of some of the Huntington's own documents, so that the originals may be saved wear and tear. In a nearby building the Library's binder makes needed repairs on fargone covers, and upstairs in the library building manuscripts are delicately and adeptly smoothed and imperceptibly mended. Again below stairs, volumes coming newly into the collections are wheeled in a gaping fumigator whence they emerge bereft of the terrible bookworm and silver-fish, and take their places, duly ticketed, in the cool, earthquake-proof vaults.

In addition to the constant succession of scholars and the more ephemeral collection of researchers from the movie studios and historical fiction writers, the Library has established a permanent research group of its own and a series of fellowships and grants-in-aid. Scholars have sailed from India and Norway, flown in bombers from England, crossed the continent in jalopies and the Super-Chief, to spend long months among the rare source material at the Huntington.

But all this is behind the scenes. In the meantime, on the lawns, along the paths to the Oriental (née Japanese) Garden and desert plant collections, in the beautiful white Georgian art gallery and the stolid library building, the public accepts the invitation of Henry E. Huntington to enjoy the flowering of the seeds which he collected and planted for their benefit.

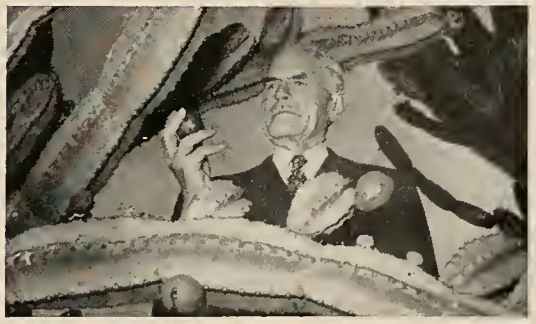
Gainsborough's "Blue Boy" is most publicized picture in the Gallery, but is rivalled in greatness by a score of others.





Sarah Siddons as "The Tragic Muse" is a connoisseur's picture, one of Sir Joshua Reynolds' portraits.

HUNTINGTON LIBRARY PHOTOS



William Hertrich planted Mr. Huntington's salad seeds, is now curator emeritus of famed Botanical Gardens.

Pasadena Star News photo.



For the lady who wants to be a pretty picture as she enjoys her leisure . . . *left*, lovely patio skirt and blouse in a Fuller print, by Royal of California. Sizes 10-18, under $6 each. The Fair, Ft. Worth. *Right*, M. R. Fleischman coordinates of Fuller Playtone . . . pedal pushers, bra, jacket. Sizes 10-18. about $12 for the set. City of Paris, San Francisco; Lord & Taylor, New York; Buffums', Long Beach.



Bare and beautiful sundresses for white hot days to come . . . *left,* Louella Ballerino uses two bold stripes on Bates Thumbprint cotton. Sizes 10-16, about $23. Bonwit Teller, Philadelphia; The J. L. Hudson Co., Detroit. *Right,* triple-tiered sundress, Addie Masters. Sizes 10-18, about $35. Bullock's Wilshire, Los Angeles; Julius Garfinckel, Washington, D. C. Photo by Boyce, Santa Ynez Inn.



BOYCE

Cool-n-crisp for city or country . . . Ken Sutherland combines Steintex chambray and seersucker. *Left*, a step-into dress with five pearl buttons on side. Pockets echo stripe at neckline. *Right*, redingote effect in a one piece dress of solid and striped, fresh as a spring breeze. About $25 each. At Haggarty's, Los Angeles.



Candy stripes, so good for summertime . . . in Dan River cottons. *Left*, Alice of California's cordspun classic, sizes 14-40, about $9 at Higbee's, Cleveland; Paris Co., Salt Lake City; Kahn's, Oakland. *Right*, Marjorie Montgomery's tucks-n-pleats, sizes 9-16, about $18 at Kaufmann's, Pittsburgh; B. Altman, N. Y.

THIS TINY HOUSE IS HOME



It isn't how large a house is, but how well it suits your needs . . . how easily it takes the whole world unto and into itself.

In this three-room house designed by J. R. Davidson, the entire wall of ceiling-to-floor movable windows with a deep shadowing overhang has the illusion of making the outdoor patio part of the plan for living.

Built on a small 70x110 foot lot with no special view, Davidson concentrated his interest on the back portion of the house where all available garden space was fenced in for complete privacy . . . the terrace paved and landscaped to make a clean usable "room" for outdoor living.

This particular house was meant for a family with a teen-age child, and the arrangement of the bedrooms allows for privacy of each unit. Living room is a combination of living- and dining-room, with an additional spot for informal family eating a part of the minute kitchen.

Heating is a post-war innovation, the Radiant system with thermostat as well as individual room control.

Color is an important part of this as well as all California houses. Walls in the kitchen and breakfast corner are paneled with pale yellow coratile, cabinets in wood enameled a pale turquoise to match the formica worktops. Floor is dark brown asphaltile.

Front entrance of the house has wood siding slightly glazed and left exposed to the weather; other walls are stucco of a warm pearl-gray color . . . while tones of the garden, its flowers and foliage, are brought into the living room and bedrooms.

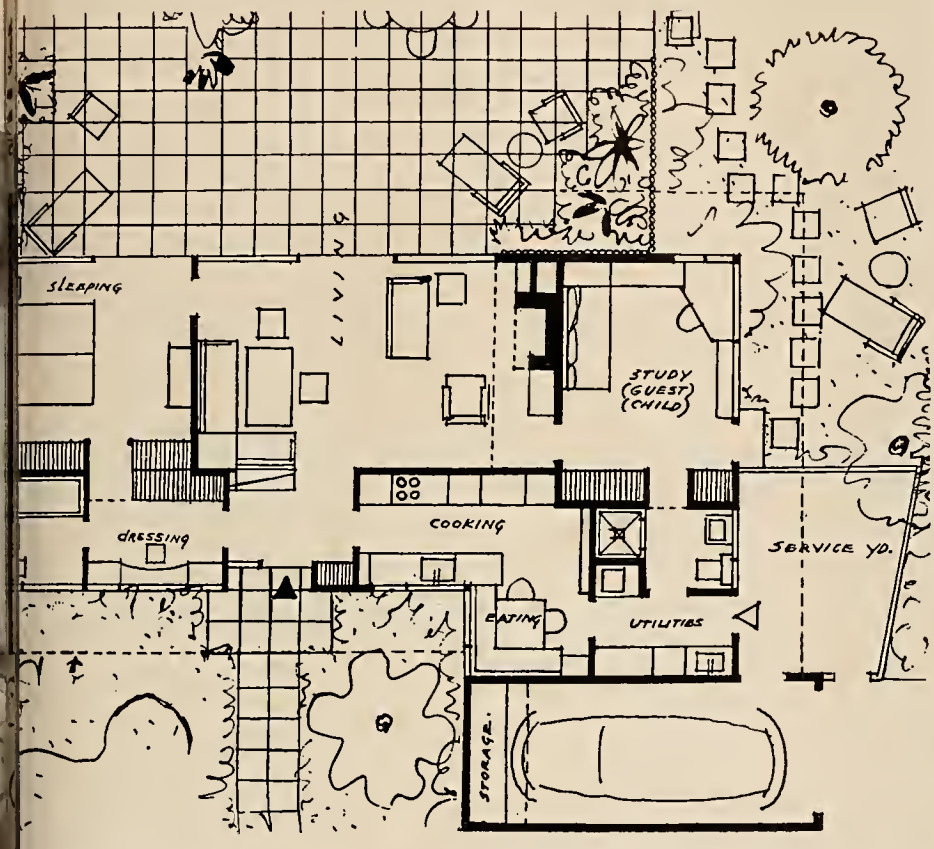
This is the Case Study House #11, fulfilling the Arts and Architecture requirements for a small house not over 1200 square feet (including garage). It can be built economically, providing every opportunity for carefree luxurious living. Loose furniture is by Van-Keppel Green, with built-in pieces designed by the architect.



Paved terrace and gardens, protected by high fence, is "room" for outdoor living in p

J. R. Davidson's simple compact plan for California living brings a feeling of gracious ease into a 1200 square foot area . . . an example of post-war improvements on an economic scale.

WHEREVER YOU BUILD IT



Fireplace nook with glass walls that open to encompass patio . . . make outdoor entertaining practical.



JULIUS SHULMAN PHOTOGRAPHS



Dramatic night exposure to help you "star" at home



Dining group near kitchen, ample free area for fun



Here's the way you entertain outside . . . informally

Extra bedroom carefully planned to conserve space





California

in sweden it's a smorgasbord . . .

In California we've long been noted for our leisure clothes, now we are becoming famous for our leisure meals—particularly for those summer repasts that we serve al fresco and without apparent effort. We have discovered that the knack of giving a good party is not always the lot of the person who knocks herself out preparing for it and we are convinced that it's more fun to have a bowl of potato chips and a relaxed hostess than an elaborate smorgasbord presided over by a corpse. But Californians love a smorgasbord, as we love all good food, so we have found a way to have it and our leisure, too. We call it a Californian Collation because, though it is patterned after the Swedish appetizer-feast, it has many touches all its own, many dishes that are unknown in Scandinavia. Like a Smorgasbord, there is always bread in variety, butter, and several different cheeses. (The word Smorgasbord comes from *smor* -butter- *Ost* -cheese- and *brod* -bread.) There is plenty of marinated and smoked fish, salads, cold cuts, eggs and one or two hot dishes. Incidently, the Swedes are shocked by the way Americans pile their plates high with everything on the smorgasbord, but they're not half as shocked as the Americans are when they discover that they are expected to eat an entire meal after this "appetizer" course! In Sweden there is a definite etiquette in serving oneself from the gorgeous array of foods. First one takes a helping of bread and butter along with a few of the fish dishes. This is washed down with Schnapps (usually Aquavit or Brannvin) or, for less hardy palates, with beer. The second trip to the table is for the purpose of sampling the meats and salads, and at the third trip one partakes of the hot dishes and of the cheese. . . . But we're not having a smorgasbord, but a Californian Collation, and we serve anything that appeals to us or that the guests can be persuaded to bring. For *that* is the secret of this party—everyone works but no one works very hard! There has to be an organizer, of course. Usually it is the person at whose home the gala is to be held. She is the executive and as such she will dish out the chores. The talented cooks will be asked to bring some culinary masterpiece, those with less kitchen dexterity will be happy with a simpler assignment, and those who boast that they don't know a vegetable knife from a soup bone can be sent delicatessening with a detailed list in hand. A long table should be attractively decorated and provided with serving implements and with plates, silver, glassware and napery—of paper if you wish. As the appearance of each dish should be beautiful it is smart to have some extra flowers and greenery on hand for garnishing. The table is definitely a buffet—for serving only—but as all men and most women despise balancing a plate on a lap it's a comfortable idea to have individual tables or card tables scattered about.

As for the menu, let it be varied. Let some of the dishes be simple, some elaborate. As there will be plenty of conservative food to suit the meat and potato palates it's a good chance to slip in a few more exotic dishes for those with sophisticated tastes. Here is a list of the foods that can be purchased ready to serve:

Breads: Have three or four kinds—sliced and attractively displayed in baskets. Rye, pumpernickel, rye crisp, flat brod and a sour dough French bread are all well liked but have some plain white bread for those who must.

Cheeses: Again have several kinds. They may be arranged on cutting boards, with their foiled covering partially laid back and with flowers or leaves garnishing them. A good choice would be a natural well aged cheddar, a bleu cheese, perhaps one of the seed flavored Scandinavian cheeses, a dish of cottage cheese, a marinated camembert or a Leiderkranz and a good big hunk of California's favorite Teleme cheese from Tomales Bay.

Butter: Do have both sweet and salt butter and have it either made into balls or curls or molded in some fancy shape. Have it bedded on cracked ice, too, and garlanded with greenery.

Fish: Sardines are in order and it's nice to have several kinds—also cod livers, anchovies, smoked eel, kippered snacks, pickled or smoked oysters, and of course some marinated herring and smoked salmon. In Sweden these fish treats are served directly from the tins—several kinds being grouped together on a tray with cress or parsley tucked around for decoration. The non-cooks can bring these fish as well as roll mops, herring in sour cream, herring in wine sauce and the cheeses and cold cuts . . . they're all to be found at a good delicatessen.

Meats: Ham, either baked or broiled, tongue, a good smoked liverwurst, a hard salami and a well made head cheese are the best choices. It is well, I think, to eschew the so-called "luncheon meats" that are all too liberally mixed with cereals.

With these ready dishes forming the nucleus of the Collation there are innumerable other dishes that require some preparation: Aspics; especially fish, tomato, chicken, veal, or mushroom. Salads; usually including potato and cole slaw and some vegetable in vinaigrette sauce. Pickled beets and stuffed tomatoes are almost a must, and a mixed green salad is usually in evidence. Eggs, sometimes devilled, often scrambled or in a chafing dish sauced with something savory, meat balls, kidneys, sweetbreads, sausages, croquettes—but I could go on forever being indefinite. Here are some recipes.



SHRIMPS WITH SMITHFIELD HAM

Clean a pound of green shrimps and if very large cut them in halves. Cook them in a quarter of a cup of butter until they are a bright pink. Add a cup of Smithfield ham, cut in small pieces, and continue to cook until the shrimps are

Cooks by helen evans brown



in california it's a collation

tender, the ham slightly crisp. Taste for seasoning and serve very hot. A chafing dish is good for this one.

SHAD ROE, NEWBURG SAUCE

Poach the roe in just enough water to cover, keeping the water just below the boiling point. Fifteen minutes cooks the average shad roe. Cut the roe in fairly small pieces and reheat in two tablespoons of butter in a chafing dish. Make a Newburg sauce by heating a quarter of a cup of California sherry wine and cooking it until it has reduced one half. Add a cup of heavy cream, a dash of cayenne, an eighth teaspoon of salt and allow to come to the boiling point. Now beat the yolks of three eggs with a little of the hot cream and add to the remaining cream stirring well while adding. Cook another minute or two over a low flame until it thickens, then pour over the hot pieces of roe and serve with toast points. The sauce may be made in the chafing dish and the pieces of roe reheated in it if care is taken not to break the delicate fish eggs to a mush.

GENTLEMEN'S RELISH

Cut the contents of a small tin of anchovies into half-inch pieces—a pair of scissors does the job with dispatch. Add five hard boiled eggs, chopped, a cup of minced onion that has been cooked soft in two tablespoons of butter, and the oil from the anchovies. Mix well and form into a mound. Sprinkle with chopped parsley and garnish with radish roses. This dish may also be served hot, from a chafing dish.

SWEDISH MEAT BALLS

Have two pounds of beef and a half pound of pork ground together three times. Mix with a tablespoon of minced onion, two eggs and two slices of bread that have been soaked in milk and squeezed dry. Season with two teaspoons of salt, a few grindings of black pepper and a teaspoon of ground ginger. (This last is an exotic but delicious touch. Skip it if you lack culinary courage—which I hope you don't.) Mix well and form into small balls, using a spoon dipped into hot water. Brown in butter and serve either that way, with melted butter poured over them, or with a pan gravy made by adding flour and thin cream to the juices in the pan.

HERRING SALAD

This may sound like an awful conglomeration of ingredients but it's wonderful! It's also typical of the Scandinavian countries. Mix together one cup each of herring "tid-bits" diced cold tongue, diced left-over roast lamb or pork, diced pickled beets, diced boiled potato and diced raw apple. Dress with sour cream seasoned with salt, pepper and vinegar and garnish the salad with slices of hard boiled egg.

LOBSTER IN ASPIC

Heat three cups of fish or chicken stock with three tablespoons of lemon juice and an herb bouquet. Cook for five minutes, remove herb bouquet, and taste for seasoning. Add two tablespoons (envelopes) of plain gelatine that has been soaked in a quarter of a cup of cold water. Pour a half inch of this mixture into a ring mold and allow to set in the refrigerator. Remove the meat from a two-pound lobster (the shell and small claws could be used to enrich the stock) and cut into neat slices across the grain. Hard boil eggs, peel and slice, then arrange on the set gelatine. Slices of stuffed olives may be set around the eggs for extra decoration. Pour on another layer of gelatine and when it has set arrange the lobster meat in a neat layer and fill up the interstices with the remaining aspic. When firm, unmold on a bed of cress, garnished with sliced cucumbers and serve with mayonnaise made with lemon juice. This same aspic may be used for any fish, for shrimps, for hard boiled devilled eggs or, if meat stock is used, for chicken, veal, or any other meat.

FISH PUDDING

Put two pounds of any fine grained white fish through the food chopper four times. Mix in a heavy bowl with a sturdy wooden spoon (or use a mortar and pestle if you're the proud possessor of one.) Add the whites of six eggs, mix some more, and force through a sieve. Now add a pint of whipping cream, some fresh ground pepper (white pepper if you have it) and one and a half teaspoons of salt. Turn into a well greased mold—your prettiest, maybe a fish mold—set in a pan of hot water and bake a half hour at 325 degrees or until the mixture is firm. Serve with a sauce made by adding chopped parsley and chives (tarragon, too, if you have it) to a thin cream sauce made by cooking two tablespoons of butter with two of flour, adding a cup of thin cream and seasoning with salt.

LIVERWURST LOAF

Mix two pounds of smoked liverwurst with two cups of sour cream, a few gratings of fresh nutmeg, a teaspoon of salt and some fresh pepper. Add either a cup of minced almonds or pistachio nuts, or a cup of minced green or ripe olives. Pack into a loaf pan that has been lined with waxed paper and chill thoroughly. Unmold, peel off the paper and sprinkle the entire loaf with minced parsley or ice with mayonnaise. Serve prettily garnished with lemons cut in fancy shapes.

CHICKEN LIVERS WITH MUSHROOMS

Clean a pound of chicken livers and cut in halves. Saute them in three tablespoons of butter along with a half pound of mushrooms that have been cut in quarters. Sprinkle with three tablespoons of flour, add two cups of thin cream, a quarter of a cup of Californian Sherry and salt and pepper to taste. Heat and serve. This, too, is a good chafing dish recipe.

That's just a few of the dishes that can be served at a Californian Collation. Don't forget kidneys, sweetbreads, tripe, oysters, baked beans, Welsh rabbit, anything that you think is good eating. And don't forget that this meal, unlike its Swedish original, is the entire meal, not the appetizer. You may serve a dessert if you wish but I think it will be de trop. Cookies, perhaps, coffee certainly, and a perfect party without a shadow of a doubt.

For your copy of "California Cooks" send $1.00 *to THE CALIFORNIAN,* 1020 *So. Main Street, Los Angeles* 15, *California.*

MILAN HATS, BAGS, SHOES

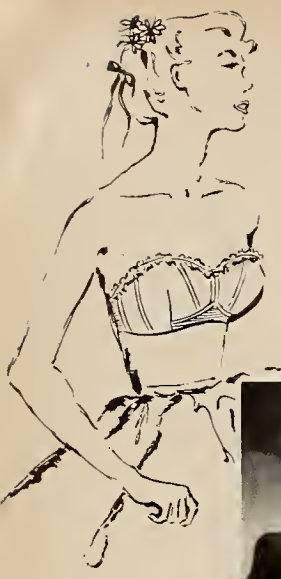


Milan for matching accessories is the big fashion news from California! Wonderful fun and smart beyond words . . . to have hat, bag, and shoes in this fine Italian straw. Here is a fresh new accent for your favorite spring or summer frocks . . . an accent on accessories that solves your problem of co-ordination of color. There are colors, too, to blend with any costume . . . from the soft natural tone to a deep richness of chocolate, from bright kelly and red to the sophistication of black. Here's tip-to-toe magic for your days of sunshine.

Weyman dress-up hats, bags in Milan straw: (1) ripple flange, nylon trim, (2) simple velvet trim, (3) cartwheel with sheer nylon over-brim, (4) leaf design over maline crown, (5) leaf motif on a dainty bag, (6) Ted Saval's high heel Milan slipper with suede platform, (7) cocktail bonnet with net, (8) simple handbag, (9)with chiffon scarf, (10) Ted Saval's lower-heeled town shoe in Milan. Exclusive with Bullock's in California. Mildred Duke sketches.

MAYTIME IN A GAY YOUNG WHIRL





FOUNDATION FOR BEAUTY



Madame Suzanne Redares





The basis of beauty and style is a lovely figure. The most exquisite gown and the most fabulous jewels cannot disguise an awkward or ungainly body. And because the proper foundation garments are of the utmost importance in achieving and maintaining beautiful body contours, we interviewed the famous Parisian corsetiere, Madame Suzanne Redares of Mam'zelle Brassieres, in order to give you the definitive word on the selection and fit of your bras.

WHY EVERY WOMAN SHOULD WEAR A BRA

The expertly fitted bra, besides making a woman more beautiful and graceful, is actually an aid to better health and greater vitality. When the shoulders are slumped or the back is not held straight, muscles, tissues, and organs cannot assume their natural position and sometimes their natural function is endangered. With the proper support, a woman can maintain good posture.

Because breast tissue is extremely delicate it needs firm but unconstricting support. Excessive pressure is damaging to tissues and lack of support inflicts undue strain on the muscles and tissues.

WHAT TO BUY FOR THE IDEAL BRASSIERE WARDROBE

The ideal brassiere wardrobe should include ten bras of three basic types: (1) six for everyday wear, (2) two for sportswear, and (3) two for evening or dresswear. Choose colors and styles to suit your wardrobe as well as the functional needs of your age and figure type. Buy two or three sturdy nylon bras for everyday wear, a plunging neckline bra for decolletage fashions, a dainty lace or satin bra for filmy blouses. And choose a variety of colors . . . black satin or lace for your dark dresses, tailored white for your classic silk shirts, and perhaps a pale blue or pink purely for glamour under your spring pastel cottons.

HOW TO OBTAIN THE CORRECT FIT

Bras are available in sizes 30 to 40; cup dimensions vary from A (for the smallest) to D (for the very full development). Size refers to the around-the-body measurement of the bust, while the cup size pertains to the depth of the breast.

The A cup is designed for the typical junior figure . . . the very small bust and the wide back. A well built junior bra should bring the flesh from the sides and from underneath so as to make the bust as large as possible. (This same principle holds true for the older woman with a small bust). The B cup is for the average size woman.

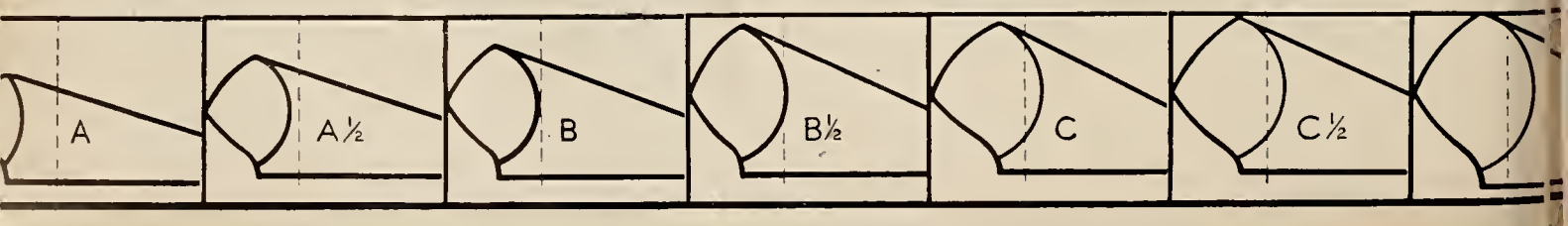
Typical C fittings for teenagers may extend to the young matron who has a small frame and a very full bust. The D cup is designed for the woman with a fleshy frame and a very large bust. A well-constructed bra for the full bust should minimize size and provide firm support.

To determine your correct cup size, first measure directly across the bust, then measure right underneath the bust. If your measurement underneath the bust is about four inches smaller than your bust measurement, you should buy an A cup . . . if it's six inches smaller, buy a B cup; and if it's eight inches smaller, buy a C or D cup.

HOW TO PUT ON A BRA

First hook the bra around your body and slide the straps over the shoulders. Hold the top edge of the bra cup and bend over from the waist, then adjust the straps for fit and comfort. Hold the base of the bra down in front so that it does not ride up, and give the elastic band at the back a downward tug to make sure the base of the bra lies smoothly in back.

Mam'zelle Brassieres of Hollywood, designed for precision fittings, come in the regular sizes A, B, C, D, as well as the half sizes A½, B½, C½.





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IT'S HOBBY TIME

Shrine Convention Hall
May 26th - May 31st

Do you like to build model ships or trains or airplanes? Do you indulge in amateur photography? Do you collect rare coins or stamps? Do you spend your quiet afternoons doing needlework?

In short, do you have a hobby?

Most people—we might even go so far as to say *all* people—have some sort of hobby. If it's not building miniature models of real-life things, it's gardening. If it's not gardening, it's breeding thoroughbred race horses. If it's not breeding horses, it's collecting first editions. If it's not collecting first editions, it's collecting second editions.

This could go on indefinitely.

But assuming that all of you like hobbies as much as we do, we thought that perhaps you'd be interested to hear of one of the biggest, most exciting, most comprehensive, most colorful hobby shows ever staged. From May 26th to May 31st, the nation's manufacturers of hobby items will display their wares at the Shrine Convention Hall in Los Angeles. The tremendous range of displays will include models of trains, railroads, surreys, airplanes, racing cars, ships: home workshops complete with power tools and such: television and radio sets: cameras: needlework; stamps and coins: books. There will even be an aquarium. There will be all sorts of other rare things too.

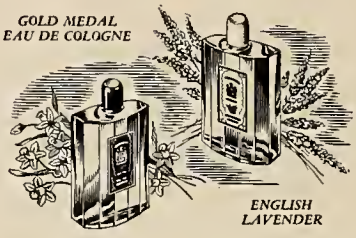
Amateurs who have unusual hobbies will display their wares along with the professional manufacturers. Although the latter will come from all over the United States, the amateur entries must be restricted to Los Angeles. But, as you know, Los Angeles is somewhat spread out. No dearth of interesting amateur hobbies is expected.

If you live in Los Angeles and wish to put your hobby on display, contact the California Hobby Show at 1307 Westwood Blvd., Los Angeles 24. Or simply call ARizona 3-8472.

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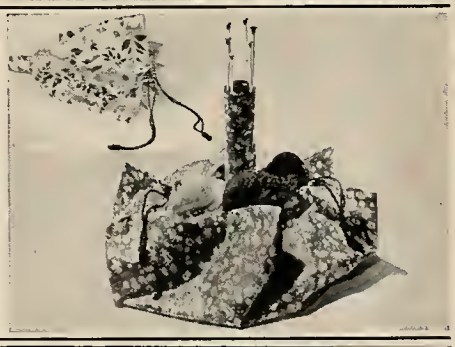
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California In Books

by hazel allen pulling

The name of John Charles Fremont forms one of the most insistent notes in all Californiana. Disturbing rumors attended his every activity while he lived, and unsettled historical hypotheses attach to his name today. Interpretations of this remarkable man abound but none is more finely perceptive than that of Alice Eyre who has presented the results of long years of research in *The Famous Fremonts and Their America* (Fine Arts Press, 1948. 374p. $5.00).

After untangling the dark threads that have ever obscured the facts of Fremont's birth, this account passes quickly but sensitively over the period of his childhood, youth and marriage, to concentrate for the greater part of the book on the part that Fremont played in the conquest of California in 1846. It is a story, somewhat fictionized in style, that explains with some degree of plausibility Fremont's apparent disregard of superior officer orders, a disregard which led to the impasse between him and General Kearney in 1847 and Fremont's later courtmartial. Although Fremont was acquitted of the charge, his name was not left unscarred. It is this scar that Alice Eyre has sought to erase; the case she has made is well worth reading.

Forming a bridge between the past and the present in California is Charlotte Mauk's new edition of selected writings of John Muir, *Yosemite and the Sierra Nevada* (Houghton Mifflin, 1948. 132p. $6.00). This time the selections pertain to California's natural wonderland, a place of beauty that, old in Muir's day, is ever new in its constantly changing tones and seasonal renewals. This time, too, the selection has been particularly happy, for, for the first time, verbal pictures from the pen of the master have been combined with visual images from the lens of one who is equally a master in his art —Ansel Adams. Here, where past and present meet, prose and photography combine to produce the poetry of the out-of-doors, a poetry achieved only in somewhat lesser degree by either artist alone. Together the rhythm is perfected; the charm of *Yosemite and the Sierra Nevada* is inescapable.

Of apparently unending interest is the story of California's gold rush days. With the first flush of centennial baiting now past, several substantial books are now on the market. Among them is the recent publication by a Californiana expert, John Walton Caughey, *Gold is the Cornerstone.* (University of California, 1948. 321p. $4.00). This is the story of the discovery of gold which became the "cornerstone" for California's settlement and statehood, and the basis of California's subsequent history. To those who are seeking authority with readability, this book will appeal.

Editor's note: If you would like Dr. Pulling's interpretation or recommendation on further Californiana, please write to her in care of The Californian.

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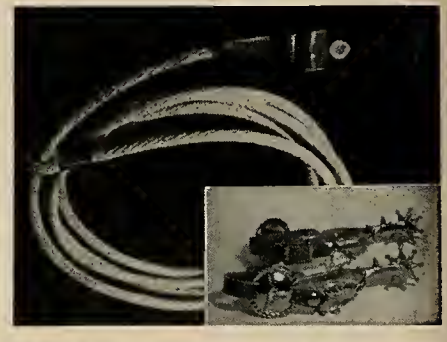
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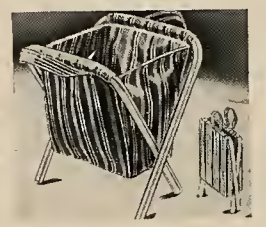
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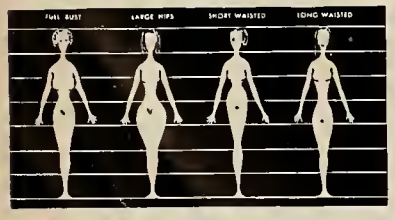
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INDIANA
Fishman's, Fort Wayne; Wm. H. Block, Indianapolis.

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Younker Bros., Des Moines; Roshek Bros., Dubuque.

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Wiley Dry Goods, Hutchinson.

LOUISIANA
Dalton Co., Baton Rouge; Maison Blanche, New Orleans.

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OHIO
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OREGON
Helen Davis, Astoria; Hermanek's, Eugene; Eastern, Miller Merc., Olds Wortman King, Portland.

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Miller Bros., Chattanooga; Gerber's, Memphis.

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Craig's, Houston; Advance Shop, McAllen; Jean Ann's, Paris.

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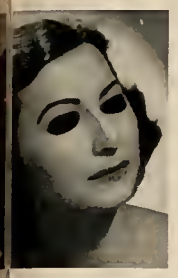
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ROSE 76, MASSACHUSETTS

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Style Shop, Belmond; Le Ann's Dress Shop, Sioux City.

KANSAS

Williams Bros. Co., Atwood; Sutter's, Belleville; Fashion Shop, Burlington; Hummel Dress Shop, Cherryvale; Milete's, Dodge City; Scott's, Eldorado; Howard's, Great Bend; Chandler's Dress Shop, Herington; Clara Hugos, Hillsboro: Herschmeyer-Cleary, Larned: Stanley's, McPherson; Buck's, Marion; Hamburg's Store, Marysville; Killian's, Minneapolis; Meehan's , Pittsburg; Stiefel Stores Co., Salina; Attwood Style Shop, Smith Center.

MICHIGAN

House of Gaynell and Mary Don's Shoppe, Detroit; Myrtrude Shop, Imlay City; Sprowl Bros., Lansing; Dunning's, Plymouth.

MINNESOTA

Peggy Ann Shop, Duluth; Whipkey's Dress Shop, Worthington.

MISSISSIPPI

The Sanders Co., Jackson.

MONTANA

Hart-Albin Co., Billings; Valentine's, Conrad; Duncan's, Cut Bank; Gladd Shop, Fairview; The Hub, Great Falls; Karl Johnson, Miles City; Ferguson Mercantile Co., Rawling; Mina Corsant, Roundup; Modern Lady Shop, Sidney; Federated Stores, Wolf Point.

NEBRASKA

H. H. Reese, Chappell; Marjorie's Style Shop, Columbus.

NEVADA

MiLady's Shop, Battle Mountain: Lovelock Mercantile Co., Lovelock; Golden Rule Store, Wells.

NEW JERSEY

Mo'derne Shop, Wildwood.

NORTH CAROLINA

Smith's Clothing Co., Clover; The Hub, Concord; Mullinax, Inc., Gaffney.

OHIO

Sara's, Dover; Barnett's Ladies Apparel, Mt. Vernon.

OREGON

Madras Dress Shoppe, Madras; Jacqueline's, Oregon City; Bonham & Currier, Portland; Little French Shop. Salem.

PENNSYLVANIA

Leader Store, Hanover; Laudermilch's, Lebanon.

SOUTH CAROLINA

Rubenstein's, Anderson.

SOUTH DAKOTA

York's Golden Rule, Belle Fourche: Smart Shop, Custer; Bidne's, Flandreau; Model Hat Shop, Hot Springs; Adrian Shop, Huron; Suz Ann Shop, Sturgis.

TENNESSEE

Proffitts, Athens; Miller Brothers, Chattanooga; Jo-Ann Shop, Johnson City; S. H. George Co., Knoxville; Levy's, Memphis; Loveman's, Nashville: Libhys, Uniontown.

TEXAS

Poe's Ready-to-Wear, Amarillo; The Chic Shop, Balmorhea; Given Bros., El Paso; Joske's, San Antonio.

UTAH

Mary Pulley, American Fork; Firmage's, Provo.

VIRGINIA

Riddleburger's, Strasburg.

WASHINGTON

Bertilson's Dress Shop, Arlington; Drew's, Castle Rock; Chelan Style Shop, Chelan; Elvin C. Olson, Cle Elum, Gerald Rhodes, Ellensburg; C. E. Blackwell, Okanogon; Paulson's Salon, Olympia; Rae Marie, Omak; Ola Robbins, Pateros; Buchanon's Apparel and Celia Jeanne, Seattle; Berhman's and Terrace Heights Sports Shop, Yakima.

WISCONSON

The Band Box, Ashland; Nathan Goldberg, Beloit; Pandora Dress Shop, Bloomer.

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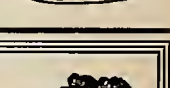
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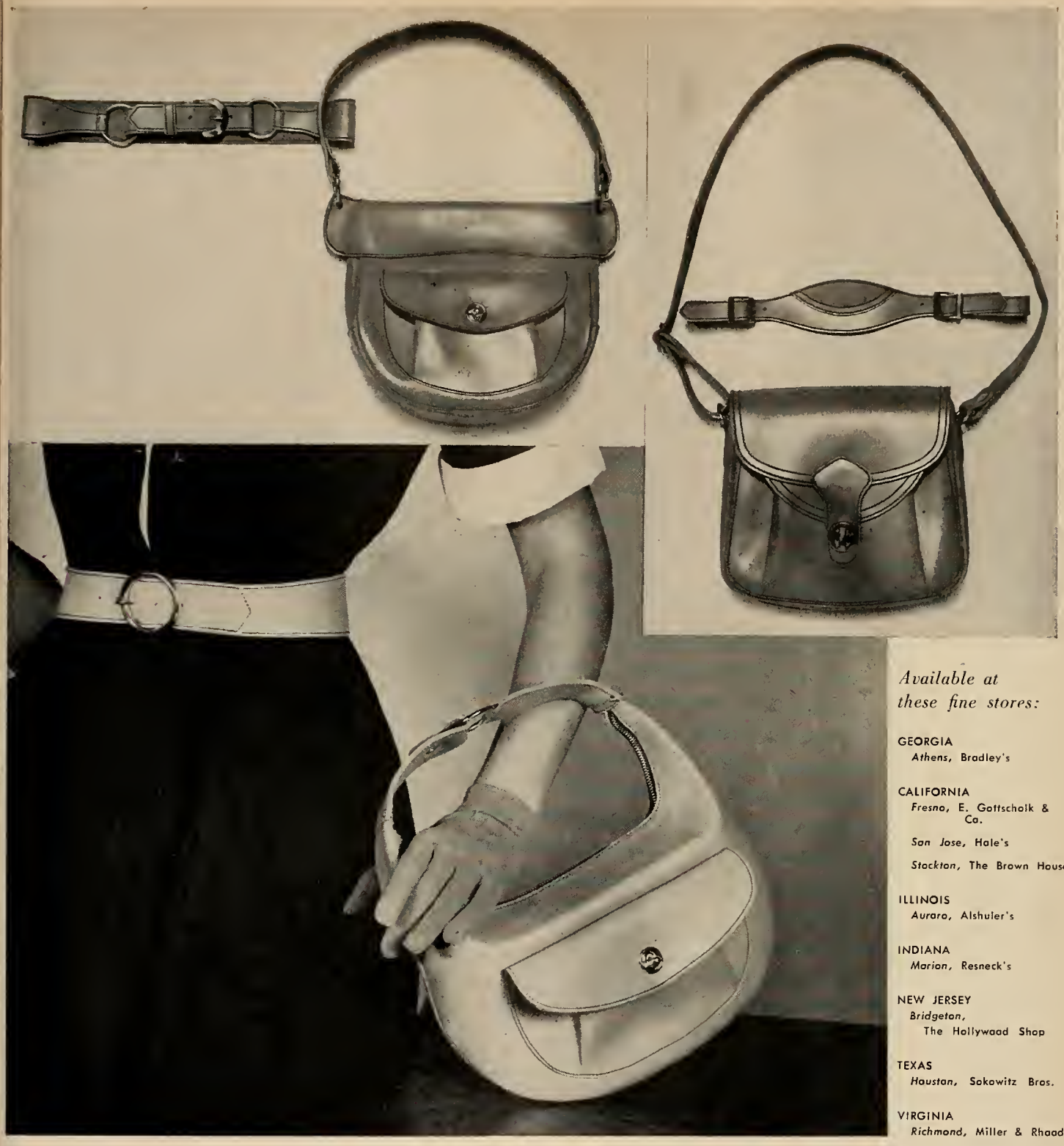
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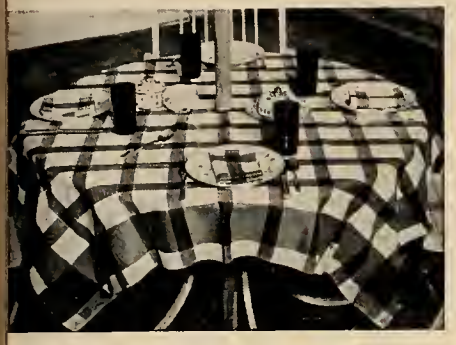
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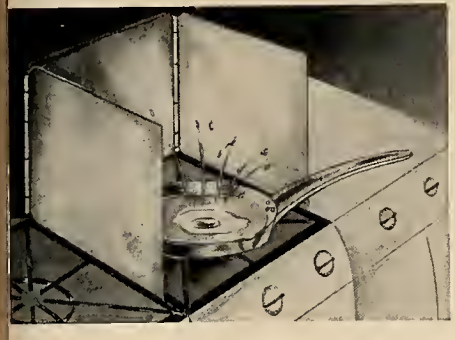
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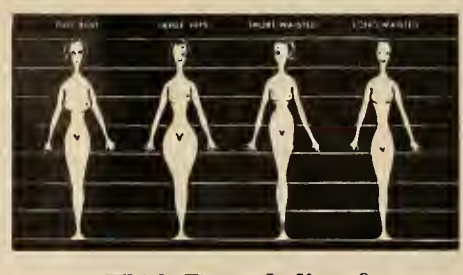


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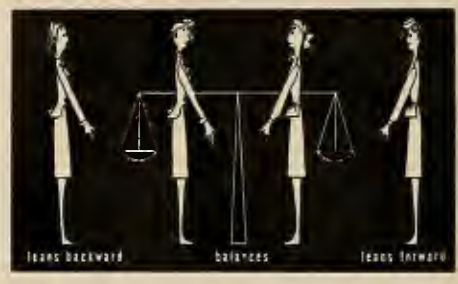
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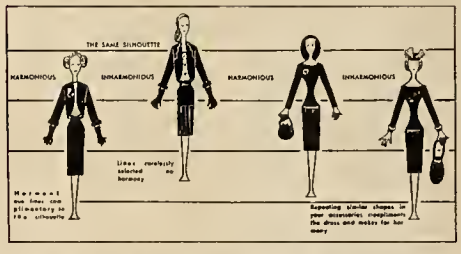
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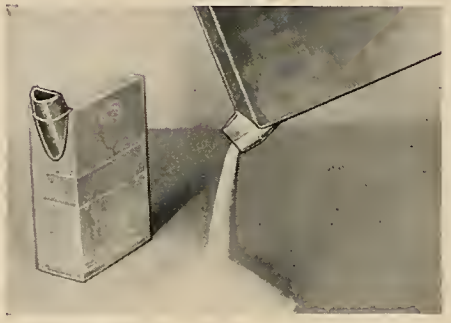
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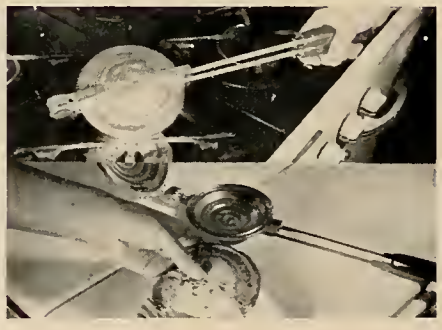
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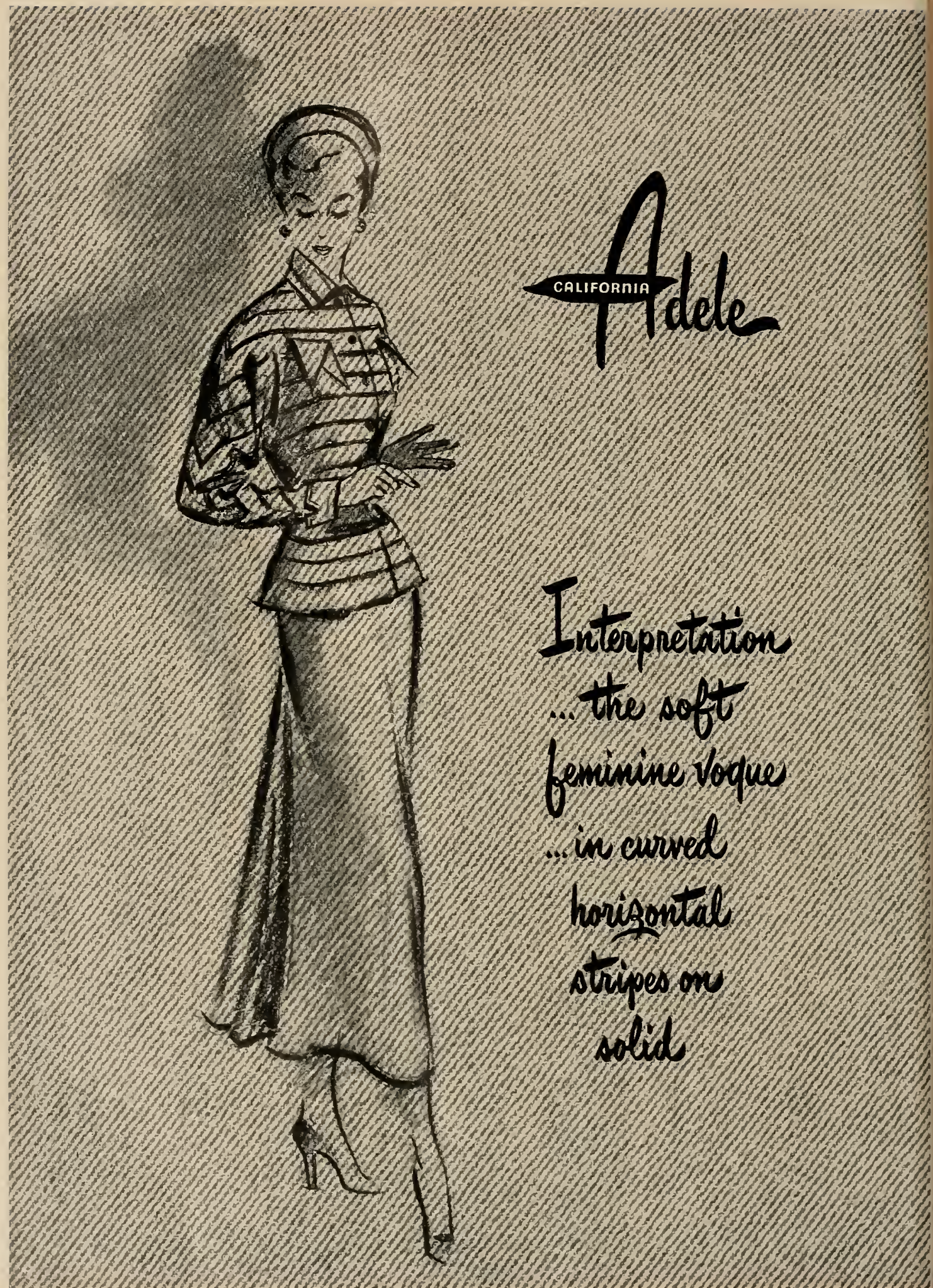






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VOL. VII NO. 5 . . . JUNE, 1949



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The CALIFORNIAN

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The Story of Ojai Valley



whisper of legends and a wealth of beauty combine to endow Ojai Valley, California, with the charm that lures visitors . . . and with the fascination that holds them in spite of the time-clock existence on the other side of the mountains.

Centuries ago, it is said, Indians discovered this fabulous valley and named it Ojai, "The Nest," and they journeyed to the perfection of the valley to hold their important religious ceremonies. In a less commendable search for refuge, Joaquin Murietta the Terrible, many years later, thundered through the giant passes to hide from pursuit in the lush shelter of the valley. For to all, Ojai seems to hold a promise of peace, and its ring of towering mountains holds the world at bay while the spirit relaxes.

Today quite a few notable spirits relax in the same balmy sunshine, but in the new world luxury of the Ojai Valley Inn and Country Club, meeting place of socialites and satellites, movie stars and industrialists.

The Inn, built on a gently rising crest in the heart of the valley, is an architectural triumph merging the beauty of a low rambling hacienda with modern clubhouse and hotel accommodations. Decorated by Barbara Barondess MacLean, who originated distinctive designs for walls, lamps, and draperies, the Inn presents an interior aspect of grace and charm.

Guests have a choice of many diversions in this 200-acre wonderland. One of the finest golf courses challenges sportsmen from all over the world . . . and the possibility of a quartet after the game including Bing Crosby and Al Demaret, the pro, is enough to arouse interest in the most hopeless dub.

Tennis and badminton courts are available . . . a private stable of horses and hundreds of miles of bridle paths are inducements to the visitor to explore the countryside.

The swimming pool, cabanas, and buffet attract the sun-worshippers who snap their fingers at the madness of the "noon-day sun" and refuse to move into the shade even to eat luncheon.

Other diners have a choice of several patios or the dining room. And only the excellent cuisine can combat the distraction of an overwhelming panoramic view from each.

Attracting visitors from all over the world, the Inn is a favorite of both the theatrical and social circles. Motion picture stars are apt to fly the 85 miles north from Los Angeles to breakfast on the terrace, play golf, and fly back to report for work. It's a midway stopover for the strata of society that treks from Honolulu to New York season after season.

A typical guest list would make a "name-dropper" stutter . . . Margaret Osborne DuPont; Richard Crooks, Met star, and Mrs. Crooks; the James Roosevelts; Fred Gurley, president of Santa Fe Railroad, and Mrs. Gurley; Irene Dunne and her husband, Dr. Francis Griffin; the Leslie Edward Hills of Hills Bros. Coffee; Charles Laughton; Rosalind Russell and her husband, Fred Brisson; Jack Benny . . . the list is impressive, and endless.

Evenings find the guests divided between card games in front of the lounge fire, attending the nightly movie, or congregating in the gay Melon Bar, intimate cocktail retreat decorated with colorful murals in the famous watermelon motif. Adjoining the room is a terrace for summer dancing. Here an informal spirit prevails—it's the nineteenth hole for golfers, and the romantic atmosphere for honeymooners.

In the midst of this pleasurable living and the consistently fine weather, visitors to the Inn are more than likely to cast on eye around the entire valley and wonder about "staying forever" in the magic of Ojai.

Handsome movie-star Robert Stack leaps over the net at the Ojai Valley Inn tennis court.



Beauteous Loretta Young relaxes on the luxurious flagstone terrace.



Gene Raymond and his wife Jeanette MacDonald photographed at Ojai with Robert Sparks, Penny Singleton.



One of California's famed resorts is within easy driving distance of Los Angeles. 85 miles north on the scenic coast highway, a few miles inland over the coastal mountain range. Here, in the heart of the lovely valley, is the luxurious Ojai Valley Inn and Country Club.



Above, a group of young guests at the Inn enjoy cocktails in the gay Melon Bar. Right, Al Demaret, pro and former soloist, sings for Bob Andrews, editor Ojai Valley News.



Residents of the valley are fiercely loyal to their land, almost to the point of ignoring the rest of California. As a matter of fact, they sometimes dare to scoff at Switzerland's claim to mountainous beauty. And they can't be too far wrong, according to world travelers who visit the Ojai Valley.

The valley is protected by the Pine Mountains on the north, coast range on the west, Sulphur Mountain on the south, and the lofty Topa Topa and Santa Paula peaks on the east. This buttress of nature effects an ideal climate, perfect for the main enterprise of agriculture. Oranges, grapefruit, avocados, apricots, almonds, pears, and walnuts are raised abundantly.

Mr. and Mrs. Herb Butterfield discuss the view from the Inn's terrace. Herb is famous for his "villainous" radio network characters in soap operas.



The valley, torn between devotion to both culture and sports, has managed a happy blend of both. This locality maintains six of the nation's outstanding private schools, ranging from kindergarten to twelfth grade. The Community Art Center has six branches, offering trained leadership in everything from literary pursuits to singing. The Little Theatres attract crowds and talent, as do the highly successful Ojai Music Festivals.

Left to right, E. H. Wadewitz, publisher; Mrs. Lantz; Walter Lantz, of "Woody Woodpecker" fame; and Mrs. E. H. Wadewitz, Wisconsin.



In the sport line, the spring tennis tournament draws top-ranking players and is a national championship tournament. Many players, such as Ted Schroeder and Bob Falkenberg got their start here. The Annual Horse Show enters a thousand contestants, and the local Trails Association is the center of activity that obviously keeps hundreds of horsemen galloping in all directions most of the time.

Even if a visitor ignores these civic activities and simply enjoys the hospitality and luxury of the Inn, it is a safe assumption that he will return. It might even be predicted that the sojourn will have an even more startling effect. A gentleman was invited to have lunch at the Inn one afternoon in January. He did. He's still there.

Right, Al Demaret, D. P. Bartlett, Ventura; Frank Keenan, Chicago political figure; Paul Smithson, Chicago. Below, kids learn early to handle a club.



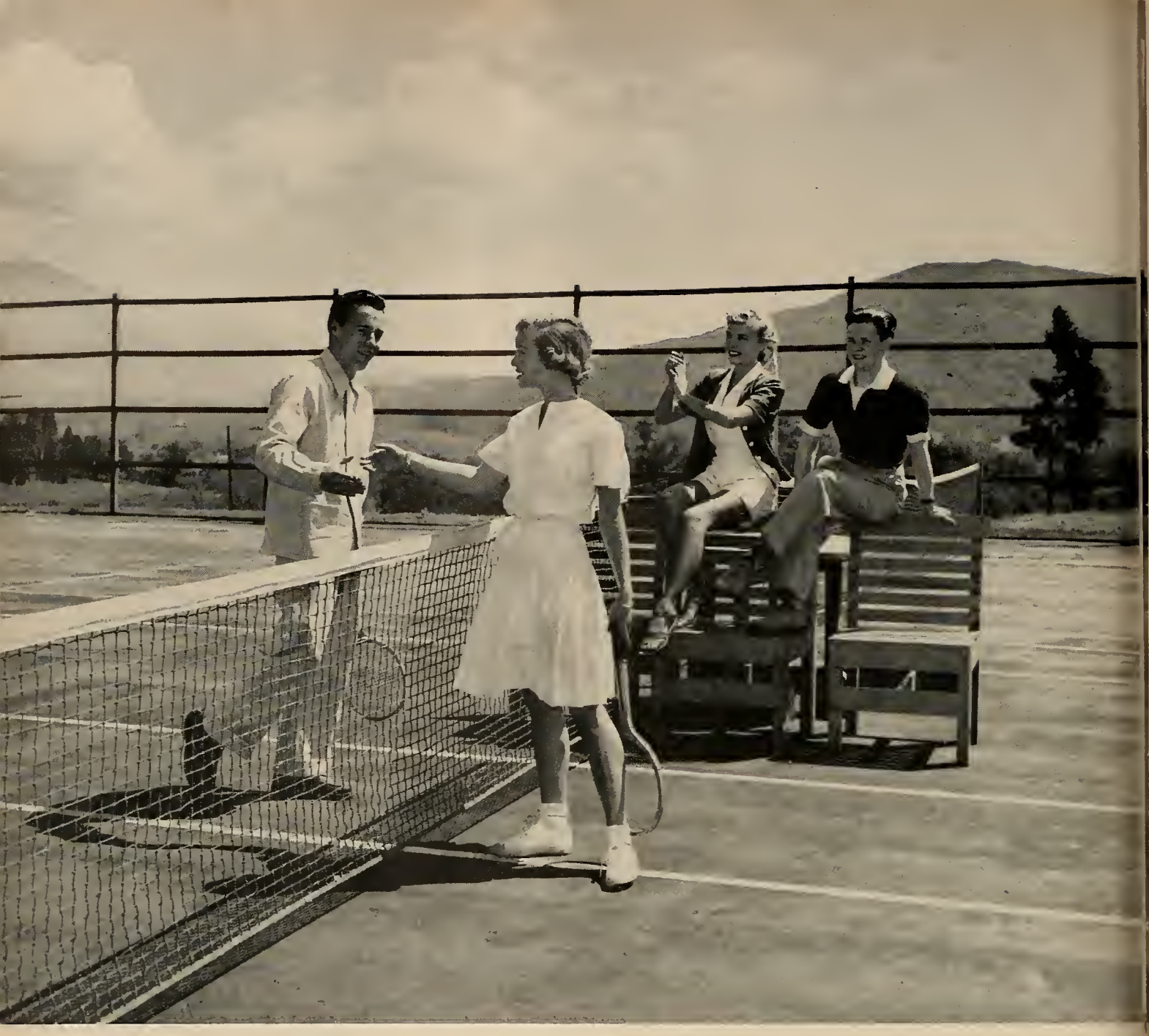
George Montgomery and his wife, Dinah Shore, are ready for a swim.



Barbara Stanwyck is snapped while taking a sun-bath on a recent vacation at Ojai.







Take To The Sun In Classics

Ojai Valley Inn is the backdrop for a fast game of tennis. Jo McNeely puts fashion in action in F. B. Horgan's classic white tennis dress. About $18, at Bullock's, Pasadena; J. W. Robinson's, Los Angeles. Shirlee Tegge cheers winner in Zolot of California's white pique deep plunge blouse, fly-front long length shorts, and bright cotton knit cardigan. Blouse and shorts, about $9 each; jacket is about $11. At The J. L. Hudson Co., Detroit; J. W. Robinson's. "Fred Perry" jacket designed for champions, of multicolor cord. For shorts or slacks.

Hit par in a classic golf dress by Graff of California. Action sleeves, button-up front. Belt has loops for tees. Sanforized cotton cord. In red, green, gray, blue, and brown. About $13. The Bedell Store, Portland. Man wears washable spun rayon gabardine Hendan sport shirt.

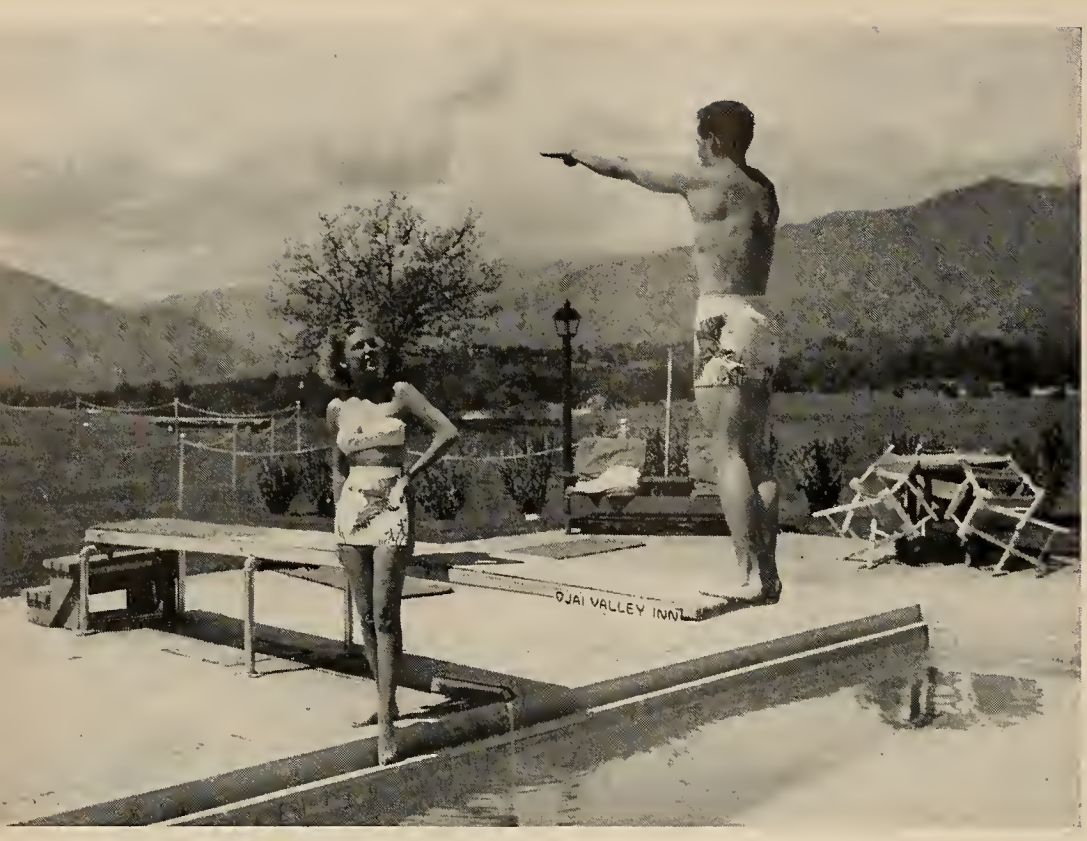
Below. Jo in a striped classic dress . . . just as appropriate off the green as on. It's sanforized Dan River "Dantone." too! Lawson of California. About $15. At Meier & Frank, Portland; and Bullock's, Los Angeles. Photographed on the fairway on the beautiful Ojai golf course.



FRANK STIFFLER







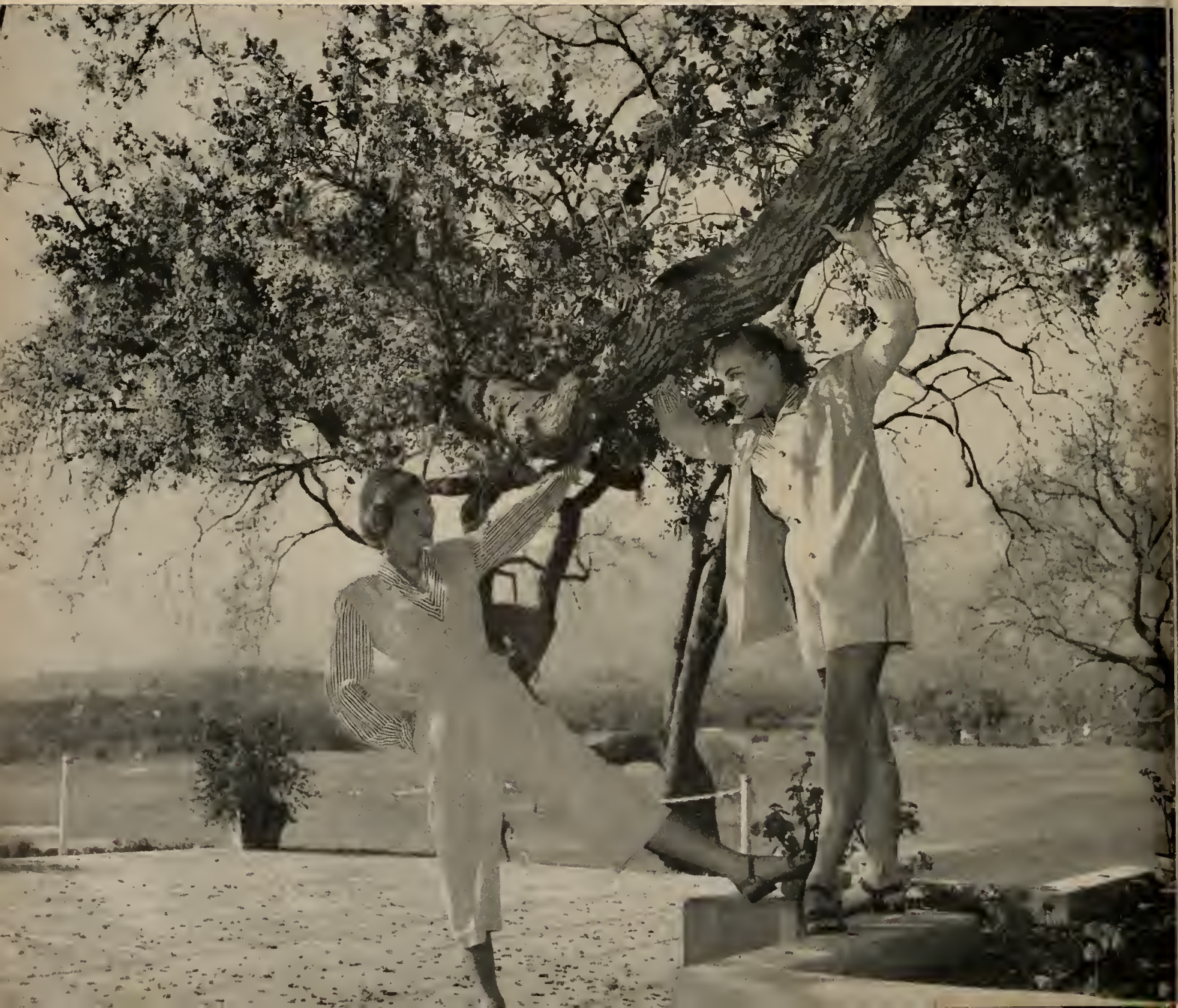
Above, suits with a brilliant wild duck motif by Catalina. Shirlee's pants and bra are in sizes 32-38. about $15. B. Altman. New York; The Broadway, Los Angeles; and Gimbel's, Philadelphia.





◀ *Opposite*, figure flattery by Cole of California! Jo's one-piece cotton print is about $12. At J. W. Robinson Co., Los Angeles. Virginia's suit is metallic cotton, about $15. Bloomingdale's, New York; D. H. Holmes Company, New Orleans. *Above*, beach coats by Normandin, definitely worth a second glance. Emphatic stripes, about $11. Or for the immaculate look of stark white, about $10. Both in fine absorbent terry cloth, the perfect summer cover-ups. At Carson's, Chicago.

Nothing equals the eternal satisfaction of pedal pushers and shorts for country living, carefree comfort. Jo wears her "pushers" with vest, bold striped shirt. Shirlee likes the easy freedom of shorts with side pleats, a soft jacket over her striped blouse. In Burlington fabrics, the series by Joseph Zukin of California. In sizes 10-18. About $40 for the vest, blouse, jacket, and shorts. At B. Altman & Co., New York; Wm. Block Co., Indianapolis; Haggarty's, Los Angeles. A summer wardrobe must!





FRANK STIFFLER

A provocative pose . . . Shirlee relaxes on the lawn in striped chambray rompers. *left*, designed by M. R. Fleischman. Easily transformed into an afternoon dress with epaulets which button on the shoulders and a skirt of unpressed pleats. Sizes 10-14, about $14 at City of Paris, San Francisco.



Here in Ojai Valley, Jo feels most comfortable in her brief boxer coat, its patch pockets a pretty-practical touch, jutting collar purely flattering. Shirlee wears matching bra and cuffed shorts, both lined and ready to use as swimsuit, sun-suit, or tennis suit. Gantner of California. In Dan River Wrinkl-shed cotton. Sizes 10-18. Suit, about $9 and coat, about $11. Both available at Silverwood's, Los Angeles.



A "trunkful" of denim for summer resorts! *Left*, Marine blue denim jacket with zip front. A-1 Mfg. Co. *Next*. sturdy pedal pushers and windbreaker with "gold miner" print shirt. By Caldwell. Inc. Pedal pushers, about $6.50: jacket about $6; and shirt, about $4.50. At Roos Bros., San Francisco. *Next*. A-1's denim slacks. *Right*, Koret of California matches striped chambray corselette, plain skirt. About $11. The Hecht Co., Washington, D. C.; Mullen & Bluett. Los Angeles.



Right, multicolor squares in a four-piece set by Tabak of California. Trim little shorts and bra, about $6; button-up skirt and button-down blouse, about $6 each. Sizes 10-18. Dan River's wonderful Wrinkl-shed for hot weather. At Joske's, San Antonio; Desmond's, Los Angeles.

Below, cool fresh pique with circling chambray bands, by Lori Dawson. Stole covers bare shoulders and has hidden pockets on ends. Yellow, pink, or white with gray; solid aqua or violet. 10-16. 9-15. About $23. The White House, San Francisco. Bob sports Maurice Holman all-wool jacket. Suede yoke, elbow pads. Hand woven leather buttons. About $31.50.



Birdie-in-the-cage or Casey Jones . . . it's time for square dance cottons! Virginia's pineapple cloth dress is by Campus Modes Sportswear. About $15. May Co., Los Angeles. Shirlee wears Marjorie Michael dotted swiss. About $40. Magic Eye, Las Vegas. Bob wears Hollywood Rogue shirt, in brilliant plaid, tie-waist.

Opposite page: Terrace time with Shirlee in dotted skirt and off-shoulder blouse. Virginia wears a chambray blouse with striped skirt. Double ruffles in back give bustle effect. Blouses are about $8 each, and skirts are about $11. Western Fashions. At The Fair, Ft. Worth. ▶





CERAMIC ART ACHIEVING WORLD-WIDE FAME

BY VIRGINIA TEALE



Beautiful Macaw by Howard Ball



Miss Wisting's "Skal"

The fires of the kilns burn at white heat, the potter's wheel whirs, and tons of fine clay are ready for molding as Southern California makes its bid to become a national center of ceramic art.

Scratch your neighbor and you may find a ceramist! Every known type of pottery . . from the simplest table and cooking pieces to the finest artware . . is being shipped to worldwide markets with the name of the artist inscribed above the words "California Ceramic." Some of the brotherhood migrated here from Europe during the war years, others began as backyard hobbyists. Some are firmly grounded in the art, others literally are feeling their way through the clay. But all are zealous enthusiasts who give unlimited hours to watching their kilns and working at their wheels. Represented in California ceramics is every known type of technique, extremes of which are exemplified by the delicately modeled birds of Howard Ball, the bold aboriginals of Wilmer James.

Most of the potters are youthful, and most of their products exhibit the freedom of thought and the individuality typical to the California Way of Life. Fortunately for them, the renaissance of such objects of art is underway . . present day ceramists no longer are required to turn out exclusively the pseudo antiques which were used to complement fashionable "period" interiors. Since decor has become more venturesome, the art potters are getting the opportunity to produce their original designs and often have the satisfaction of seeing a whole room keyed to one of their ceramic creations.

Two Californians, Steve Winston and H. C. Landaker, lately realized a centuries-old dream of ceramists . . that of producing the almost fabulous red glaze which has been an elusive philosopher's stone to the potter. The art of producing this rich color was developed in China during the Ming dynasty. Highly prized by the oriental potters, it was termed Hsien Hung, fresh blood red, and Pao Shih Hung, precious stone red. No records were left to indicate how the glaze was made . . one Chinese scribe vaguely referred to an ingredient which was a "powder made of precious red stones from the west". The Winston and the Landaker reds varied somewhat in tone and composition, but both were true reds without the orange and purplish casts which always had sneaked in to plague the potters. And recently several other ceramists have come forth with red glazes. It looks as though the old Chinese secret soon will be common ceramic knowledge.

Winston, whose efforts to perfect the red glaze involved 131 experiments, finally was able to produce the color in tones varying from turkey red to a deep morocco leather shade. A novice in the field two years ago, his interest in ceramics began when he chanced to read a book on the potter's art. One of his recent pieces, a Kuan Yin figurine, 24 inches in height and executed in an exquisite rose-gray crackle glaze, has brought forth much favorable comment from connoisseurs. Born in Texas, Winston spent most of his school years in Europe and studied architecture in Paris. He was embarking on a career as a motion picture actor when he was sidetracked to ceramics by a book in the RKO studio library.

A striking contrast to Winston's work are the productions of Wilmer James, young Negress, whose ceramic designs verge on the abstract and aboriginal. Typical of her work is a vividly stained textured surface and unusual use of trail-glaze. Most of the Wilmer ceramics are in shades of magenta, chartreuse, brown and aquamarine, and are accented with white crackle trail-glaze. Her bowls, vases and aboriginal figurines are favorites of decorators for contemporary interiors, and often supply the keynote for color plans or decor theme. The one-two-three of the Wilmer technique is a sgraffito texturing, bisque firing, then application of the trail-glaze and a last firing. Final step is a staining and hand-rubbing process.

Born in Louisiana, Wilmer attended Los Angeles schools. At the University of Southern California she





Steve Winston's "Kuan Yin" is a worthy piece for a collector



Wilmer James is noted for sgraffito-textured urns, stained and decorated with trail glaze





H. C. Landaker, at right, an avid student of the oriental, fashioned this Chinese horse





studied ceramics under Glenn Lukens, working chiefly with utilitarian pieces. Her first experiments with decorative articles were made in the studio of a Beverly Hills ceramist who recognized her exceptional talent and urged her to create her own line. She is now in large scale production in the Los Angeles studio which she shares with noted ceramist Tony Hill.

The Audubon of the potter's world is Howard Ball, whose ceramic birds are so vividly realistic that they seem about to take wing. A longtime fancier of birds, Ball painstakingly fashions his clay models according to the size and color of its living counterpart. He also pays minute attention to the backgrounds or mountings for his birds . . providing a typical habitat for each one.

Howard Ball, born in Colorado, spent his childhood in Oregon where he occupied his leisure time by tramping through the woods and studying birds. Coming to Los Angeles ten years ago he set up a studio for portrait sculpture and marionette manufacture, but kept bird modeling as his hobby. Soon customer demand for his birds outstripped that for his other creations, and Ball turned to ceramics as a medium. His present extensive knowledge of the potter's art

it's expression in beauty is unique

was won by an early trial and error method.

"Actually," says Ball, "I could say I've been a potter since the age of six . . it was then that my mother opened her oven one day to find it filled with gooey river mud. This was my first attempt at ceramic firing, and it netted me a well-warmed posterior from my mother's hairbrush!"

The "Bonde" peasant figurines created by Mabel Wisting are an interesting contribution to California ceramics. Distinguishing points are the hand-modeled faces which reveal Mrs. Wisting's academic background as a sculptor. Her favorite endeavor is character study in clay with emphasis on this country's foreign-born citizens. The Swedish and Chinese figurines are particular appealing, with their perfectly detailed costumes and characteristic facial structure.

(*Continued on page* 48)





Grant Beach and his camel with the hilarious hump . . a creation of glaze and terra cotta





Jane Callender shows the Sealyham terrier . . just one of a kennel of wonderful dogs

Stephanie Wormhoudt's skill is artistic perfection with these magnificent incised designs

Designs Clothes

On these pages are sketches designed by Milo Anderson for Patricia Neal, now starring in "The Fountainhead." *Below*, black crepe tube skirt worn with dinner jacket of antique gold. *Right*, silver threaded white crepe wedding gown with turtle neck sweater effect over a peg top skirt. *Opposite page, right*, cocoa brown linen suit with white crepe scarf, ostrich accessories. *Left*, white peg top skirt with white blouse dotted with gold and silver circles. Knitted waistband and cuffs.





Inspired By Script Or By Life







milo anderson creates trend-setting styles for warner brothers stars . . . simple tailoring is the keynote

Clothes and color schemes should be selected according to a woman's geographical and social environment, just as a wardrobe for a motion picture must fit the script, says Milo Anderson, versatile Warner Brothers designer. He feels that American women would do well to pay more attention to the clothes they see on the screen and in American shops, and less to the trends set by Parisian designers.

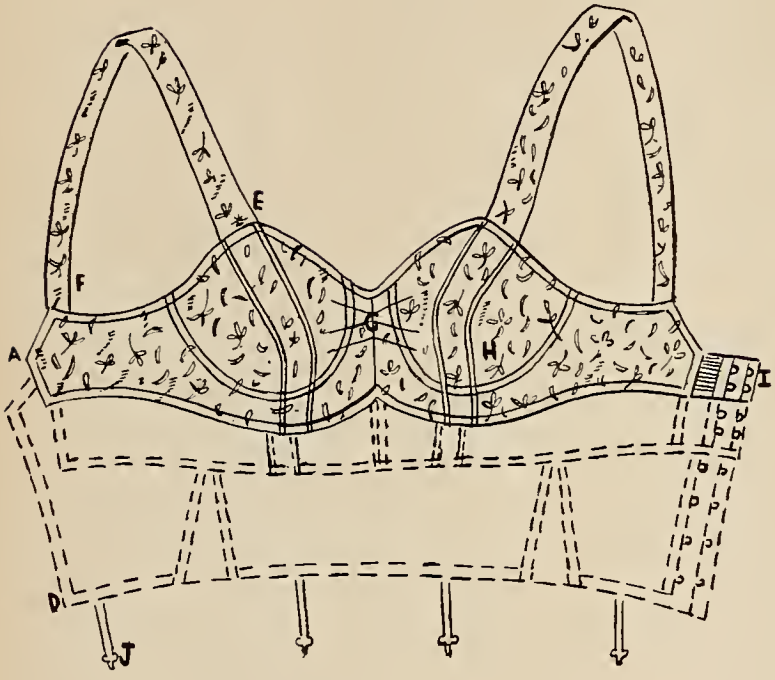
At the age of 17, he submitted sketches of his designs to Sam Goldwyn and was on his way to the top. His first picture, "The Kid from Spain," featured eleven actresses who are now famous, among them Paulette Goddard and Virginia Bruce.

Simple tailoring is the keynote seen in all of his designs. He feels that silk is just as smart in winter as in spring and that prints are as good as plain colors for fall. Movies do set trends on the fashion market, Milo says. He designed the first culottes seen on the screen for Bette Davis in "Petrified Forest."

1935 was his banner year because he designed clothes for five of the ten best shows of the year. His pictures have included "Life with Father," "Whiplash," "The Two Mrs. Carrolls," and more recently, "Backfire," "My Dream is Yours," "It's a Great Feeling," "Montana," and "Fountainhead."

BASIS FOR BEAUTY

you can have a lovely figure even with a problem bust



A-D Diaphragm Control

E Control Strap

F Custom-fitted Adjustments

G Contour Control

H Inner Shield for Support

I Wide Back for Comfort

J Tabs for Girdle

The Aphrodite of Cyrene, Lady Hamilton, Rita Hayworth, and possibly a few dozen others, are noted for perfect figure proportions. But we are not concerned in this article with perfect contours and perfect lines. On the contrary, we want to talk about the woman with a figure problem. and specifically, a problem bust.

There are, basically, two types of problem busts . . . some women are too heavy and some women are too slim. Some women, of course, have no bustline at all. This is the *raison d'etre* of the so-called "falsie." Now for the woman with too small or too large a bustline there are foundation garments which can perform just as much magic as the falsie in the realm of figure contour. Magic, on second thought, is too timid a word. We might go so far as to say that the proper foundation garments can work miracles.

Last month we talked about the correct fit for women with small or moderately full bustlines. For the woman with a very large bustline, we again interviewed an expert —M. K. de la Vallade of Cordelia of Hollywood, manufacturers of surgical, corrective, style brassieres. The control-lift bra by Cordelia, sketched at left, creates a beautiful bustline by minimizing size and controlling weight. Over 600 different sizings, all designed for maximum comfort, are available in sizes ranging from 32 to 56. And if a woman cannot find the correct fit among the standard sizes, she can place a special order through her favorite shop for custom-made garments in a minimum quantity of three.

(A-D) indicates the reinforced section for diaphragm control, available in the standard lengths shown or custom-designed to fit any figure problem. The waist-length bras have tabs *(J)* which hook onto the top of the girdle to hold both garments in the proper position.

The control strap *(E)* starts at the base of the front of the bra and goes over the center of the cup to form the shoulder straps. Cut on the straight of the fabric, it holds the bust in the proper position and provides for a smoother line. This tubular strap, which will neither shrink, roll, nor cut, is ¾″ to 1½″ wide and may be adjusted in back *(F)* and sewed permanently in place by a fitter. *(G)* indicates the center section of the bra, designed to maintain the correct placement of the bust. As a further means of support, a shield *(H)* is built within the cup.

The woman with a plump back should select a bra with a sufficiently wide back to prevent the unattractive lines caused by tight binding. The back of the Cordelia bra *(I)* is wide and will not cut into the flesh. Women with a very large back and heavy shoulders may achieve greater comfort with the Cordelia bra which fastens down the front.

Besides being highly recommended by doctors—who are always concerned with such things as proper circulation and the correct support and control and so on—the Cordelia bra is highly recommended by women who love beauty and style.

Thus the problem bustline really isn't a problem after all. If you don't have a beautiful figure, the proper foundation garments can give you one.



Summer Fancies

Two gay and fragile summer cottons by Lil Alice; *left*, sheer wallpaper print-on-white, plunging neckline and directoire waist tied with contrasting ribbons and gently flared skirt; *right*, misty tiers with organdie flashes at neck and cuffs, belt of double ribbons. Both in sizes 9-15, each is about $9 at Daniels & Fisher, Denver; Buffums', Long Beach; Loveman's, Nashville; Emporium. San Francisco; Miller's, Yakima; Brown Dunkin, Tulsa.

How Old Is Fashion


1


2


3


4


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6


7


8

Vacation is when females, aged two to too-many-to-mention, want play clothes for mountain or beach . . . or for stay-at-home glamour! 1. Elasticized swimsuit by Cole of California. 2. Kidlet's diaper suit of sanforized cotton: Lurrie-Pizer. 3. Polka dots for small fry: Little & Martin. 4. Dotted Swiss for little miss, Picture Modes. 5. Strapless yoked sundress in broadcloth, Monterey Modes. 6. Cordspun three-piecers, Mildred's. 7. Buttons 'n bows on pique, Sally 'n Susan. 8. Camisole goes over or under skirt, Ro-Nel. 9. Gypsy skirt and bodice in colored denim: Louella Ballerino. 10. Chambray with eyelet touches: Junior Miss of California. 11. Sailor dress. Ivan Frederics of California. 12. Polka dot sheer sundress with sarong drape, bolero: Agnes Barrett. 13. Casual shirt, striped skirt, International Sportswear. 14. Plunge-neck blouse with print applique to match skirt, Western Fashions. 15. Demure or womanly, draw-string blouse and skirt: Madalyn Miller.

KATHRYN BERGE



9



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11



12



13



14



15



Summer Extras

Sport blouses, perfect for the active life. or just lazy days in the sun. *Reading clockwise from above:* action-back blouse in cotton broadcloth. combat jacket front. patch pocket: Hendan. Classic blouse by Graff of California, bucking bronc print. in contrasting colors, on Fuller Fabrics lambskin crepe, solid color shorts. Plaid classic, long pocket on bias. in Pima cotton, with Irish linen pedal-pushers: F. B. Horgan. Smooth lines of torso-style blouse to wear in-or-out, by Royal Crest in Bates poplin. Sketched by Mary Hews.



The "bit role" of a blouse can ensure the dramatic success of a costume . . . *above left*, flattering neckline, short sleeves with tiny cuffs. in Irish handkerchief linen: Joseph Zukin. *Above center*, washable Mallinson nylon blouse, wrap skirt: Deauville Models. *Above right*, crisscross of lace inserts on batiste: Tailor Maid. *Left*, Cohama's pure silk shantung, softly fashioned by Sir James. Bow may be detached. *Below*, also with convertible collar, shirtwaist in Jerry Rossman foulard: Palmdayl.

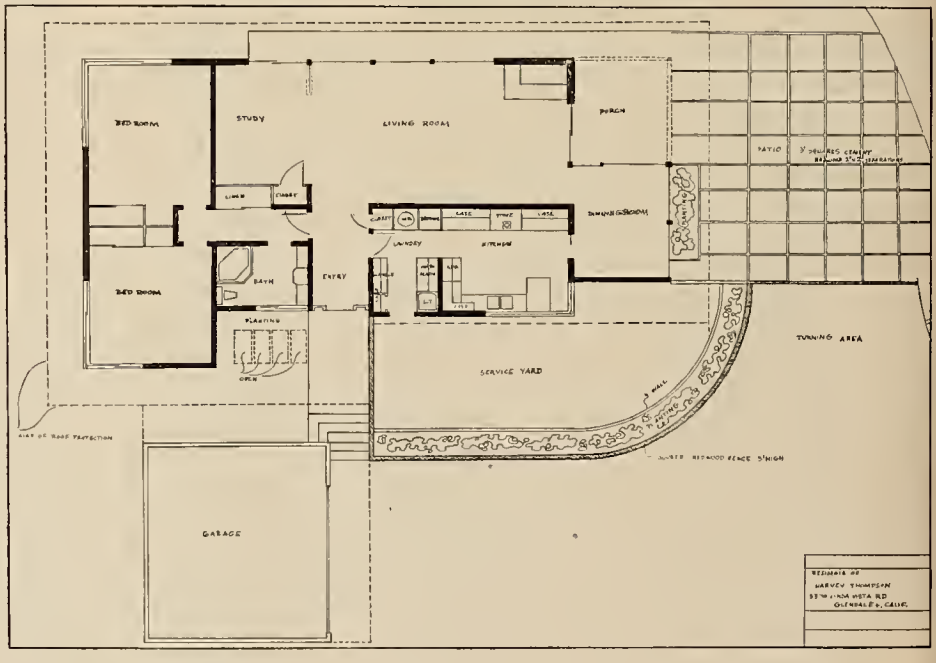
INDOOR-OUTDOOR PLAN

WITH EVER-CHANGING VISTAS

OF SEASONAL FLOWERS

AND PANORAMIC VIEW . . .

IT'S CALIFORNIA LIVING!



Take Inspiration from an Artist... Put Color in Your Home

Everyone can't be an artist, but everyone can appreciate the subtle combinations of color and line that have made the home of Harvey Thompson so extremely beautiful.

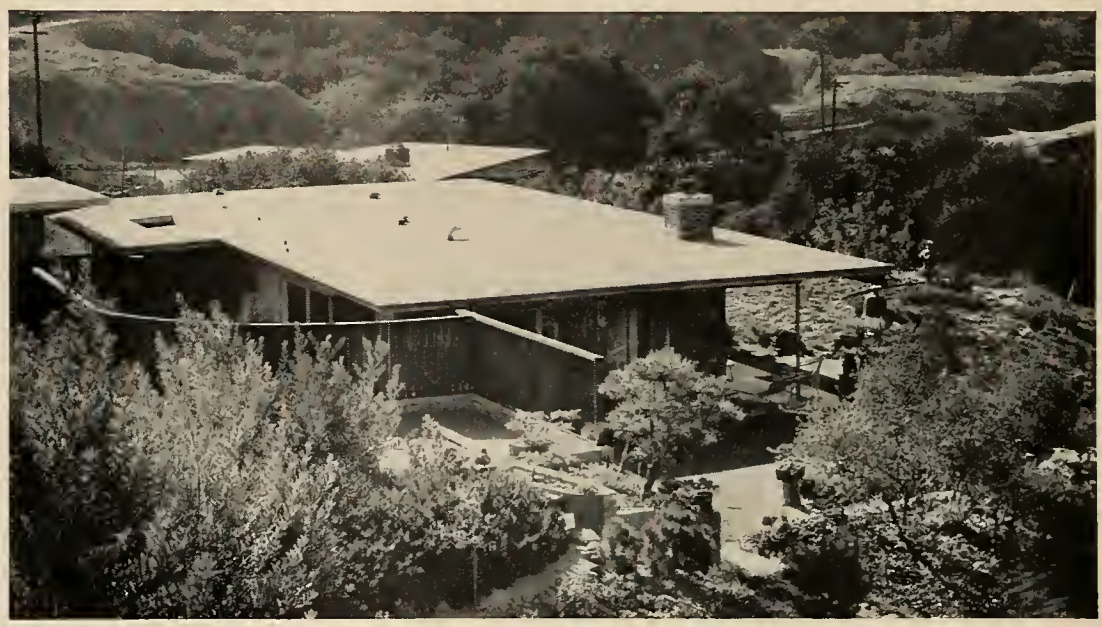
Of modern contemporary design, this house on a knoll in the San Raphael hills is arranged so that it takes advantage of a fabulous ocean-city view toward the south . . . and the artistic planning of both the gardens and the interior arrangement of rooms creates a maximum of charm.

The floor plan is such that service rooms are at the entry-way of the house, and the view-full living room looks out upon garden and the surpassing view.

stands and blond mahogany tables with black tops hold picturesque mahogany lamps with beige shades, or rare Chinese art objects.

In fact, these bits of statuary, stone and polychrome figures, carry out (or inspire) the mood of rich simplicity in the Thompson home. Blue glass and glazed enamel pieces are color highlights. Conforming to the rich understatement of this room are the natural color balloon cloth drapes, easily drawn for complete privacy.

The study is partially separated from the living room by a decorative sand-blasted panel, and here rich shades of fuchsia make a warm and inviting vista.



PHOTOGRAPHS BY
ERNEST E. RESHOVSKY



Down a winding drive, guests enter through a tropical garden and patio. A fluted glass door which lets in light but obscures vision opens into the large entrance hall; to left are sleeping quarters and to right the kitchen.

The living room and den are partially paneled in combed plywood that retains its natural wood color. Opposite the glassed section, the north wall is plaster with a mat finish in gray-blue tones.

Subtle color makes a paradise out of this great room, which houses art treasures and is in itself an artistic triumph. A ten-foot couch provides a rich accent with its textured gold material; teakwood

Wall couches mean this "den" also may be used for a guest room.

Sleeping quarters take the same simple, restful basic colors with an occasional highlighting. The master bedroom combines the natural combed plywood walls with dark gray-green mat finish on plaster, lighter green drapes, lipstick red rug. Second bedroom is in cocoa-brown and white with emerald green color accents.

Throughout the house, you are conscious of the pleasing harmony of color, the clean uncluttered lines of architecture . . . and the wide glass expanse that makes this house at one with its beautiful setting.



"This is every cook's opinion; no savory dish without an onion." is an old saw but it's certainly true of contemporary Californian cooks. Whether it is Chinese food or Mexican, Portuguese or Russian. French or just plain American. many of California's most famous dishes depend on some member of the onion family for their allure. It may be the big sweet red onion or the hotter white one; it may be the scallion or "green onion" as we call them here, or the mild leek. It may be the lusty garlic or the delicate shallot or the infant chive. but whichever it is it may be depended upon to do its flavoring best.

In summer the garlic comes into its own. It seasons the dressing for salads and the butter for French bread. It perfumes charcoal grilled steaks and barbecued spareribs and its popularity as a sauce for spaghetti is sweeping the country. (Remember? Heat crushed cloves of garlic with olive oil, add melted butter and lots of minced parsley and toss your spaghetti in it until it is well coated. And pass the grated Parmesan!) Hardier souls even grind it to a nothingness with salt and use it in their French dressing or on their hamburgs or whatever else they dare. Don't confuse this with garlic salt—they really have no resemblance. It is my contention that there is no substitute for fresh garlic—when it is made into salt, or extract, or powder, it simply does not keep the same wonderful fragrance.

The leek is the "national flower" of Wales. but nonetheless this version of a rabbit. which is Welsh. depends on garlic for its sensation.

CALIFORNIA COOKS

BY HELEN EVANS BROWN

California Cooks Know Their Onions!

GARLIC WELSH RABBIT

Peel cloves of garlic until you have a cupful then cook them gently in a quarter of a cup of butter. turning them so that they will brown evenly on all sides. Now remove them carefully and in the pan melt a pound of rich cheddar cheese that has been cut in pieces. Do this slowly and stir constantly. As the cheese melts add a cup of beer very gradually. Season with a little salt and a speck of cayenne. Add the browned garlic and serve at once, on toasted English muffins. This is a good dish to make in a chafing dish.

Another dish that is strong with garlic. but superb. is a sort of hamburg-hot dog, one that is perfect for the Californian barbecue. It is Roumanian in origin and is called Kamatzlack, or

HAMBURG HOT-DOG

Crush six cloves of garlic with two teaspoons of salt until the garlic disappears. Do this with a mortar and pestle. or use a wooden spoon and a heavy bowl. Mix with two pounds of hamburg and two eggs and season with a little fresh pepper. Cover and put in the refrigerator for several hours to blend. Have long skewers greased (the ideal ones would be quarter inch square steel rods. but any long metal rod will do) and form the meat mixture around the rods in the shape of frankfurters. Grill over charcoal and serve in hot dog buns that have been spread with mustard flavored butter. Good!

The Chinese have a way with garlic as they do with everything they cook . . . a way that is unequalled.

GARLIC SHRIMPS, CHINESE STYLE

Crush three cloves of garlic and heat in a quarter of a cup of vegetable oil for four minutes. Remove garlic and add a pound of large raw shrimps that have been peeled and cleaned. Toss in the hot oil until they become pink. then add a tablespoon of grated fresh ginger (or preserved ginger. in which case omit the sugar). a quarter of a cup of soy sauce and a cup and a half of chicken stock. Cover and cook for two

minutes then season with a half teaspoon of monosodium glutamate (Chinese seasoning powder) and a teaspoon of sugar. Thicken with a tablespoon of cornstarch that has been mixed with a little cold water. Serve this with rice and with Chinese peas, or asparagus.

The leek, all but forgotten until Vichysoisse took the epicurean world by storm, is again available at the corner vegetable stand. André Simon says of it: "A native of Europe and one of the most useful of vegetables. It is the most discreet member of the large onion family but it is a mistake to imagine that because it has not the onion's assertiveness it lacks flavor." Plain boiled leeks, served with melted butter, are delicious with pork or veal or mutton, and braised leeks are positively perfect with duck or goose or chicken. They may be creamed, too, or served with cheese sauce, or chilled and dressed with a vinaigrette—anyway they are far too delicious to miss!

BRAISED LEEKS

Split six leeks lengthwise and cut off most of the green part, scraping the roots. Wash very thoroughly then parboil for fifteen minutes or until partially tender. Drain and cook until browned and glazed in a cup of rich stock and a quarter of a cup of butter. Pour the reduced sauce over them before serving at your very fanciest dinner party.

An old ballad gave the following advice to admirers of the onion tribe:

"If leeks you like, but do their smell dis-leek.
Eat onyons, and you will not smell the leek;
If you of onyons would the smell expell,
Eat garlicke, that shall drown the oynon's smell."

Thomas Murrey, in his charming little 19th Century book called "Salads and Sauces," has another remedy to use after the eating of his

ONION SALAD

"The large Spanish onions make a very nice salad. If the flavor requires to be reduced soak them in two or three waters; put them in a salad bowl with a plain dressing, add a tablespoon of chopped parsley, and serve with toasted crackers." Adds Mr. Murrey, "During the rest of the day make it convenient to keep away from the ladies unless they also have partaken of the salad." My version of this salad is but very little different: Slice the onions very thin and soak in ice water for three hours. Drain and sauce with French dressing and serve on a deep bed of parsley, accompanied by thin slices of buttered homemade bread.

Another way with onions in a salad is with cucumbers: I call it "cucumbers La Canada" but as you'll need homemade mayonnaise for it I'll give you that recipe first. It is so easy to make and so much better and cheaper than the store variety it is silly not to have it always.

MAYONNAISE

Break two egg yolks into a beater bowl and beat in a cup of salad oil (corn, or cottonseed, or sesameseed oil). At the beginning add the oil slowly, a drop or so at a time, but as the mixture begins to thicken it can be added much more quickly. (If you don't have an electric beater use a Dover or a wire whip). When the full cup of oil has been used add three tablespoons of lemon juice, a teaspoon of salt and a speck of cayenne, then add another quarter of a cup of the oil, still beating. Just before finishing beat in a tablespoon of boiling water—this to keep the mayonnaise from separating.

CUCUMBERS LA CANADA

Slice three cucumbers as thin as possible, peeling them or not as you prefer. Arrange a layer of the cucumbers on a dish, sprinkle them with salt, top them with a layer of sweet onions that have been sliced even thinner than the cucumbers, spread with a layer of mayonnaise and continue on, layer by layer, until the cucumbers have been used. (Two large onions should be enough.) Set to chill for several hours: the cucumbers will wilt and their flavor will blend with the onions in a marvelous way. Sprinkle the top with chopped parsley or with caraway seeds before serving as an accompaniment to broiled fish.

I really doubt that the French, even in California, go in for French fried onions but they are such a popular way with onions that I can't overlook them. Serve them with steak, with broiled liver, with hamburg, or just as is, with cocktails.

FRENCH FRIED ONIONS

Use the sweet Spanish onion. Peel them and cut in slices a quarter of an inch thick and separate into rings. Soak in milk to cover for an hour, drain, dry, and shake them in a paper bag that contains a mixture of one part corn meal to two parts of flour, with salt and pepper to taste. Fry the onion rings in deep fat at 370 degrees, drain on paper and sprinkle with salt.

The Russians in California do a wonderful thing with hamburg, onions and sour cream. Kotlety, they call them, but I have dubbed this version

HAMBURG BARANOF

Mix two pounds of hamburg with a cup of bread crumbs which have been soaked in milk, a teaspoon and a half of salt and some fresh ground pepper and two eggs. Let stand for an hour or so in the refrigerator then form into flat oval patties. Brown on both sides in bacon fat or butter then remove to a hot dish and in the same pan fry three large onions that have been sliced thin. When the onions are wilted and just beginning to color, add a cup of sour cream and two tablespoons of water. Return the "cutlets" to the pan, cover and cook very slowly for five minutes. Now add another cup of sour cream and salt to taste. Heat and serve with boiled new potatoes which have been tossed in butter and sprinkled with chopped chives or dill.

All California takes to the patio in the summer time and dining *al fresco* is an everynight affair. Steaks, because of their cost, are saved for special occasions, but hamburg, fish, spareribs, liver, in fact anything that can be grilled, is cooked over charcoal. In this recipe for lamb chops the less expensive shoulder chops may be used.

BARBECUED LAMB CHOPS WITH ROAST ONIONS

Have the chops cut rather thick and marinate them in a mixture of a quarter cup of oil and a quarter cup of soy sauce for several hours, turning them occasionally. While they are marinating, clean medium sized onions and scrape off the roots but do not peel. Wrap each onion in aluminum foil, twisting it tightly at the top. About an hour before eating time bury the onions in the hot coals of your barbecue or brazier. Broil the lamb chops over the charcoal until almost charred on the outside but still juicy within. Serve them with the onions, still in their silvery wrappings. The onions are unwrapped and eaten with big hunks of butter and plenty of salt and fresh ground pepper. Pumpernickel bread is just right with this meal, as is beer. For a salad, tomatoes stuffed with cottage cheese, and for dessert, apple turnovers.

Often when a meal is served on the patio it is partially cooked in the kitchen. Here are three casserole dishes, all of onions, that are particularly good when served with grilled meat.

ONION PIE

Slice large onions rather thick and parboil them in salted water for about three minutes. Drain and arrange in layers in a pastry shell with plenty of butter, salt and fresh ground pepper. Pour on two cups of sour cream (for a nine-inch pie), cover with a crust of pastry and bake in a quick oven until the pie is a gorgeous brown.

ONION CASSEROLE

Peel and slice large sweet onions and arrange in a casserole sprinkling each layer with salt and pepper and, if you wish, a little sage or thyme. Cover with thick cream and bake until the onions are just tender and the top brown.

ONION AND ALMOND CASSEROLE

Parboil a pound of baby onions as usual. Put them in a casserole and cover with a rich sauce that is made by adding a cup of cream to a cup of the liquid in which the onions were cooked, and thickening with four tablespoons of flour that has been cooked with four tablespoons of butter for two minutes. Season with Beau Monde Seasoning Salt and add a half cup of toasted slivered almonds to the sauce. Bake in the oven until the onions are tender.

"Onions will make ev'n Heirs or Widows weep," says an ancient cook book, and many a cook, no matter what remedy she tries, agrees; she cries her eyes out when she peels her onions. But what's a tear or two when it comes to such good cooking?

For your copy of "California Cooks" send $1.00 *to THE CALIFORNIAN,* 1020 *South Main Street, Los Angeles* 15, *California.*



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CALIFORNIA CERAMICS ACHIEVE FAME

(*Continued from page* 33)

The natural skin tones of the Bonde pieces are obtained by special treatment of the terra cotta clay. The near perfection of the costume lines is due to the artist's method of modeling first a nude figure and then "clothing" it.

Another "backyard potter" now engaged in full scale operation is Stephanie Wormhoudt, whose studio is located in southwest Los Angeles. Hand-incised floral motifs and soft rich color glazes set the keynote for Stephanie's work . . . her proficiency in intricate detail work is credited to her onetime occupation as a designer and manufacturer of fine jewelry. One of her most popular creations is the "Frosted Chocolate" line of functional pieces using an intaglio white orchard and bamboo design on a background of cocoa brown. Another attractive series is executed in avocado green decorated with a white intaglio floral. Before being bisque fired, the Stephanie ceramics are sprayed with color and the incising is done. The second firing takes place after the pieces have been coated inside and out with waterproof glaze.

A Floridan, Stephanie attended schools in Los Angeles, completing her education at University of Southern California where she studied ceramics under Glenn Lukens. Stephanie's entire family . . mother, father, husband and Siamese cat, Roger, have become amateur ceramists, devoting most of their spare time to activities in the studio.

The ceramic art objects of H. C. Landaker are regarded by many critics as being among the most extraordinary California products. His work projects his intensive study of the centuries-old methods of oriental potters . . the designs are unique, often bizzare, and his method of glazing is beautifully unorthodox. He experiments constantly and has perfected counterparts of some of the most abstruse ancient glazes . . the skim-milk crackle (Ko Yo) glaze and the almost inimitable wide crackle Kwan Yo glaze. The incorporation of these with his designs has resulted in pieces which are considered collector's items.

Landaker only lately turned to ceramics from his previous career as a painter in oils. His first kiln was a homemade contrivance which he constructed from junkyard parts. But his present well-equipped studio in Coldwater Canyon is hard-pressed to fill the current demand for his work.

The well-known ceramic dogs by Jane Callender are produced in Jane's Los Angeles studio which she likes to call the "Callender Kennels." The clay canines are remarkable chiefly for their unusual texture, which in its raw state consists of threadlike pieces of clay. The hand application of this "fur" is varied according to the breed of dog represented . . a feathery type being used for the spaniels and setters, and a woolly type for the poodles.

Born in New York, Jane began her artistic career as a painter in oils. She first used clay as a medium while she was instructing a children's art class.

Ceramic art objects with a whimsical air are created by Grant Beach in his Los Angeles studio. A large part of his line is comprised of animal caricatures done in gay color combinations and beautiful glazes. There is a stylized walrus, for example, with blue whiskers and an air of ludicrous pomposity: another interesting piece is a camel with a fantastic hump resembling a mound of pistachio ice cream.

Beach is a native Californian and, similar to many of his fellow ceramists, originally intended to pursue a different career. He took a degree in sociology at the University of California at Los Angeles and practiced this profession for several years. His interest in clay work came about as the result of attending an evening class in ceramics, with a view to making a hobby of pottery making.

In addition to producing his figurines for commercial markets, Beach currently is conducting several classes at his studio. One of the groups is comprised of Mexican children . . Beach is interested in a revival of Mexican art and culture, and his ideas have met with enthusiastic response among the teachers and students in the "Little Mexico" district of Los Angeles.

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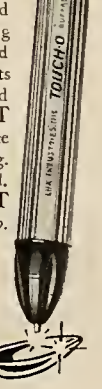
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What To Wear In California

IN JUNE

In California, June is the month for beaches, tennis courts, hotel pools, golf courses, race tracks, bridle trails . . . plus all the glamour of night spots, out-of-this-world restaurants, theatres, and all sorts of city-slick fun.

Of course your clothes depend upon your vacation plans, but for June in California we'd suggest a *suit* in lightweight wool, gabardine, or any travel-wise fabric. A few tailored and frothy blouses will vary the mood wherever you go. A *topcoat* in a conservative cut can do double-duty over sport clothes or your more frilly evening dresses. And of course a "shortie" is always useful and nice spice in any wardrobe. But whatever you choose, be sure it's warm, for California's June nights are often surprisingly cold.

The *classic spectator sports dress* is a must in California, for golf, shopping, or informal afternoon gatherings. A *suit-dress* in gingham or small checks is nice for town-wear with white cotton gloves and a small cloche. A backless or midriff sundress is wonderful for hot afternoons, or with a stole, for evening patio parties.

Bring lots of *playclothes*, two or three swimsuits and a variety of shorts and blouses or matching bra-tops. Bring slacks or pedal pushers for sailing and if you like to ride, bring along a pair of blue jeans and a plaid shirt.

Cook Book Reviews:

BY HELEN EVANS BROWN

CALIFORNIA'S BEST WINES By Robert Lawrence Balzer. *Ward Ritchie Press.* Robert Lawrence Balzer has done much for the fine wines of California. For many years he has insisted that they were worthy of world recognition—not as imitations of European wines, but as wines of a new region, of a region ideally suited to the growing of the grape, of California! He was one of the first to recognize the importance of designating the wines by varietal or regional names, a practice that is becoming more and more prevalent, and to encourage the vintners who did so. Now he has gone even further: he picks California's *best* wines! Not necessarily all of them, as he himself states, but the wines of thirteen wineries that he himself has discovered to be tops. In the book Mr. Balzer takes us on a tour of these vineyards and wineries. We learn their history, meet their owners, taste their wares. With him we compare the wines of the various regions he visits and drool over the recipes he acquires en route. Bob Balzer knows his wines . . . that I know because he has shared much of his knowledge with me. He knows, too, that snobbery and wine don't go together—that a wine can be enjoyed when drunk from a glass that once housed jelly or cheese, and that crystal decanters, wine cradles and elaborate silver wine coasters are not a necessary part of wining and dining. The book itself is Californian from cover to dust-wrapper. Designed by Ward Ritchie, it has charming chapter headings by Cass Duchow—a beautiful book in every sense. Anyone who is proud of California should take pride in its wines and that should not be difficult if we learn about them from Robert Balzer.

California In Books

by hazel allen pulling

Two books of interest depict divergent views of California's gold rush era. One, *Sea Routes to the Gold Fields* by Oscar Lewis (Knopf. 290p. $4.00), reflects the grimness of the sea journey whose goal lay in California; the other, *The 49ers* by Evelyn Wells and Harry C. Peterson (Doubleday. 273p. $3.00), is a fictionized presentation of the passion and humor that sustained those who ventured forth for gold. There is need for both types of study if one is to have a rounded view of the period from which modern California has grown.

Sea Routes to the Gold Fields provides in readable compass excerpts from numerous journals kept by those who from 1849 to 1852 braved the storm and shipwreck and the dangers of the Panama Crossing to reach the fabled land. Sailing vessels, often unseaworthy, clipper ships that proceeded at a faster but not always safer pace, and, later, steamships, provided long days in which the observant traveler could record his impressions and his terrors of the trip. From these accounts, Lewis, San Francisco author long steeped in Gold Rush lore, has woven an interesting, authoritative account that complements the many readable records of overland trips to the Pacific and rounds out the story of America's great trek westward.

The 49ers, also by San Franciscans who have given us other works on California, is an anecdotal study of the psychology of individual and typical members of the Gold Rush band. These stories, based on actual experience reactions but brushed by the pen of the storyteller, perhaps more effectively than the original record capture and highlight the slim thread of personality that gave the California Gold Rush its unique tone.

A book of different hue is James D. McClure's *California Landmarks* (Stanford. 149p. $3.00). This book is a pictorial guide to Southern California, the mid-coastal region, and Mother Lode country of the Sierra foothills. Map and road drawings carefully mark out an itinerary for the traveler from San Diego to Drake's Bay and eastward to the mountains. Historical sketches underline the story that is told in pictures of California's early mission era, her industrial development, and her modern homes and public buildings. Among the scenes of beauty and of history are those of partially restored mission buildings, Jack London's unfinished home overlooking the Valley of the Moon, and Hangman's tree, each one of which plays some small part in the annals of California. A glossary of names of places and events adds to the value of the book.



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A MESSAGE TO OUR SUBSCRIBERS

First presentation of exciting fall fashions will be brought you in the August issue of The Californian, which will reach you in mid-July with an important style analysis aptly described as *Dollars and Good Sense*. Watch for timely mid-seasoning hints, and the sound buying advice that will help you dress to a plan of beauty! There will be no July issue, but each subscriber will receive twelve copies . . . an extra magazine will come to you after the normal expiration date of your subscription. So now, we're off on a vacation . . . California-type!

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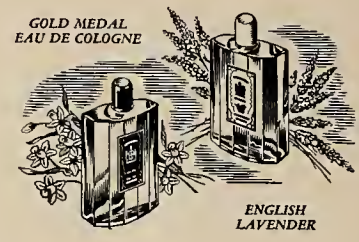
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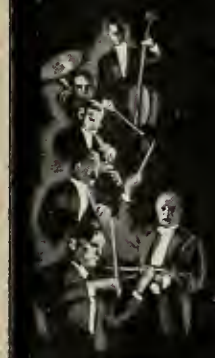
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